3

Kālidāsa's Ṛṣis

Whenever a writer writes something, consciously or unconsciously he weaves his thoughts into it. His work is in a way an extension of his personality. His creation, it reflects his mind.

Unlike modern writers Kālidāsa has said nothing about himself with the exception of a bare mention of his name in one of his dramas but in the course of his works he has left sufficient hints about his way of thinking, the working of his mind to help us sketch a picture of his personality, what he likes and dislikes, his preferences and priorities.

A study of his works reveals that the Ṛṣis occupy quite a substantial part of his thinking. As a matter of fact, the story of the best of his plays, the *Abhijñānaśākuntala* he has woven round Ṛṣis, one Ṛṣi who gives birth to Śakuntalā, another one who brings her up, still another one who pronounces a curse on her and the fourth one who affords her shelter after her repudiation.

The position of Ṛṣis in Kālidāsa is that while some find a bare mention in his works in connection with some incident or the other, others find a detailed delineation or play a major role in his themes which runs through them to a considerable extent. In the first category too the Ṛṣis could be sub-divided into two, those who fell a victim to the charm of the nymphs and those who could resist it. To the first sub-division belong Ṛṣis like Viśvāmitra and Māṇḍakarṇi who were enticed by Menakā[1] and five nymphs[2] respectively. To the other belong Sutīkṣṇa whom the blandishments of the nymphs were not able to corrupt[3] as also

Tṛṇabindu who felt so bad with the nymph Hariṇī that he cursed her to be born a mortal female on the earth[4].

Kālidāsa utilizes the opportunity of describing Rāma's return to Ayodhyā in the aerial car for referring to a number of Ṛṣis and their Aśramas as the car overflies them. Apart from the Ṛṣis referred to above, with the exception of Viśvāmitra, those who find mention in the description are Agastya, not referred to by name but by his unique actions of displacing Nahuṣa with a mere frown from the position of Indrahood and clearing turbid water[5] and Śarabhaṅga who made an oblation of his own body consecrated with Mantras into the holy fire having for long propitiated it with sacred fuel[6].

The Ṛṣis in the second category, those who find detailed delineation or even if no detailed delineation, play a major role in his works can, on the basis of their temperament and behaviour, can be divided into two, those of the fierce type and those of the benign type. In the first category can be put Ṛṣis like Durvāsas and Paraśurāma and in the second, Ṛṣis like Kaṇva, Mārīca, Vālmīki and Vasiṣṭha.

Durvāsas who had earned the reputation of quickly flying into rage, *sulabhakopo maharṣiḥ*[7], finds mention in Kālidāsan works at least twice, once, in the context of the pronouncement of the curse on the absent-minded Śakuntalā who could not notice his presence though properly announced: *ayam ahaṁ bhoḥ*[8], the curse that changed the very course of her life and at another time in the context of Lakṣmaṇa on Rāma's door violating the condition for fear of the curse: *bhīto durvāsasaḥ śāpād rāmasandar-śanārthinaḥ*,[9] in that while Kāla in the guise of a Muni would be having secret discussions with Rāma anybody seeing them would have to be discarded.

Like Durvāsas Paraśurāma too is mentioned twice. First time in the context of his sudden appearance and challenge to Rāma, (being incensed at the latter's breaking of Śiva's bow at the Sītā-svayaṁvara) to put the string on his bow and to pull it[10] which he did and sparing his life, he being a Brāhmaṇa, barred his way to the regions, *lokas*, earned by him through sacrifices saving for

him his movement, *gati*, at his request, he having been allowed to choose between the two.[11] The second time in the context of Rāma's command to Lakṣmaṇa to drop Sītā in the forest. Lakṣmaṇa had heard of Paraśurāma having dealt a blow to his mother as to a foe at the command of his father: *sa śuśruvān mātari bhārgaveṇa pitur niyogāt prahṛtaṁ dviṣadvat*[12]. He argeed to do what his brother had asked him to. Killing by Paraśurāma of his mother by cutting off of her head is referred to at his sudden appearance before Rāma as mentioned above: *pituḥ śāsane sthitibhido 'pi tasthuṣā vepamānajananīśiraśchidā*[13]. He is described as *roṣaparuṣātman*,[14] stern in rage and unkind, merciless: *yena prāg ajīyata ghṛṇā tato mahī*[15], who first subdued the feeling of kindness and then the earth.

Apart from being mentioned in the context of being enticed by Menakā, Viśvāmitra also finds mention in the context of asking Daśaratha for Rāma for warding off obstruction to his sacrifice[16] on the conclusion of which he took him together with Lakṣmaṇa who had accompanied him from Ayodhyā to Mithilā on an invitation from Janaka to take part in a sacrifice. When the same was over, he conveyed to Janaka, Rāma's wish to see the bow. Feeling unsure of his capacity to handle it for his tender age, he could somehow persuade himself to do so by the confidence expressed in him by the sage which he fully justified by lifting the bow and putting the string on it. While taking Rāma and Lakṣmaṇa from Ayodhyā to his Āśrama the sage is said to have been telling them old tales, *pūrvavṛttakathitaiḥ*, he being well-versed in legendary lore: *purāvidaḥ*.[17]

Of benign Ṛṣis out to help people in distress, we may first take up Kaṇva who picks up an infant Śakuntalā whom even her mother had forsaken, *ujjhitāyāḥ*, and brings her up and adopts her as his daughter: *śarīrasaṁvardhanādibhis tātakāśyapo 'syāḥ pitā*[18], though unmarried, *śāśvate brahmaṇi sthitaḥ*. He looks to her well-being. Sensing that some evil is to befall her, he goes on a pilgrimage to Somatīrtha to mitigate it. When of age, he thinks of finding for her a suitable match: *anurūpavarapradāne saṅkalpaḥ*[19], –*saṅkalpitaṁ prathamam eva mayā tvadarthe bhartāraṁ ātmasadṛśaṁ sukṛtair gatā tvam.*[20]

Overflowing with the milk of human kindness, he approves of Śakuntalā's choice made in his absence, without his knowledge and consent and sends her to her husband's home with all the blessings and words of advice. He feels her absence as any father would do. Though a recluse given to hard penance, *tapaścaraṇa-pīḍitaṁ tātaśarīram*,[21] he gives himself over to so much of emotion that it comes to stand in the way of his practice of austerities: Kāśyapaḥ—*Vatse uprudhyate tapo 'nuṣṭhānam.*[22] He is a picture of kindness, gentleness and holiness, the picture that Kālidāsa draws with consummate skill.

It was Kālidāsa's penetrating vision which could bring forth a Ṛṣi when Śakuntalā was forsaken by her mother. It is that same vision which could bring forth another Ṛṣi, this time Mārīca, interestingly of the same *gotra* as Kaṇva: Duṣyantaḥ – *bhagavan! imām ājñākarīṁ vaḥ pratyādiśann aparāddho 'smi yuṣmatsa-gotrasya kaṇvasya*[23], when she was forsaken by her husband. He gave her shelter and brought up, as she was earlier by Kaṇva, her son whose rites also he performed[24] and solicitous of his well-being gave him a protective rosary, *rakṣākaraṇḍaka*, which when picked up by a person from the earth other than one's own self or parents would turn into a snake and bite.[25] It was in his Āśrama that Śakuntalā was united with her husband. It is he who gives the forecast about Duṣyanta's son that he is going to be a Cakravartin: *tathā bhāvinam enaṁ cakravartinam avagacchatu bhavān*[26], to be called Bharata by bringing about the welfare of his subjects, though called Sarvadamana in the Āśrama: *punar yāsyaty ākhyāṁ bharata iti lokasya bharaṇāt.*[27]

It is given to the Ṛṣis of Kālidāsa to give shelter and protection to the forsaken, the cast out. After Kaṇva and Mārīca comes Vālmīki. While her husband forsakes Sītā in an advanced stage of pregnancy in a dreary forest, it is Vālmīki who following her cries, *tadruditānusārī*,[28] comes to her and takes her to his Āśrama. So intensely does he feel for the hapless lady that he is resentful of Rāma for being unreasonable to her for no cause: *tvāṁ praty akasmāt kaluṣapravṛttāv asty eva manyur bharatāgraje me*[29]. He acts as a father to her and asks her to feel

that she has come to her father's house with only a different location. That he was a father to her is acknowledged by Rāma as well when he speaks of Sītā as his (Vālmīki's) daughter-in-law: *tāta śuddhā śamakṣaṁ naḥ snuṣā te jātavedasi*[30]. With none to look to, it was Vālmīki who had come to Sītā's rescue. So complete was his owning of Sītā and the intensity of his desire that she should be rehabilitated that when Rāma offered him his kingdom[31] on being told by Kuśa and Lava that the *Rāmāyaṇa* that they were singing and which had captivated his heart was composed by him (Vālmīki), he, the tender-hearted one, *kāruṇikaḥ,* asked for only the acceptance by him of Sītā: *kaviḥ kāruṇiko vavre sītāyāḥ saṁparigraham.*[32] On Rāma promising that he would do so, on the condition that she should convince his subjects of the purity of her character, he has her brought from his Āśrama through his pupils much in the same way as he would his superhuman power, *siddhi* through the austerities: *śiṣyair ānāyayāmāsa svasiddhiṁ niyamair iva*[33], which is achieved through hard penance. To refer to Sītā as the very *siddhi* is the height of owning somebody. Of all the sages and seers of Kālidāsa it was given to only the two, Kaṇva and Vālmīki to so completely own those forsaken by mother and husband that one, Śakuntalā for the former becomes his very life breath, *bhgavataḥ kaṇvasya kulapater ucchavasitam*[34] and the other, Sītā, for the latter his very superhuman power, *siddhi*. Vālmīki also performs the sacraments according to Śāstraic rites of Sītā's sons, teaches them the Vedas with their subordinate subjects and makes them sing his own composition, the pathway first shown to the poets:

> *sañcaskārobhayaprītyā maitheleyau yathāvidhi।*
> *sāṅgaṁ ca vedam adhyāpya kiñcidutkrāntaśaiśavau॥*
> *svakṛtiṁ gāpayāmāsa kaviprathamapaddhatim॥*[35]

The next one in the series of shelter-givers is Cyavana in whose Āśrama Urvaśī leaves her son secretly as a trust with Satyavatī, one of the female ascetics, as soon as born, on account of the compulsion of the curse that she would have to be back to heaven the moment she were to see his face: Urvaśī—*tato mayā mahārājaviyogabhīrutayā jātamātra eva vidyāgamnimitaṁ*

bhagavataś cyavanasyāśrama eṣa putraka āryāyāḥ satyavatyā haste aprakāśaṁ nikṣiptaḥ.[36]

It is the sage who performs his birth rites: *jātakarmādividhānaṁ tad asya bhagavatā cyavanenāśeṣam anuṣṭhitam,* teaches him and trains him in archery: *gṛhitavidyaḥ dhanurvede 'abhivinītaḥ*[37].

Every Āśrama has its code of conduct. Anyone violating it has no place in it. Both Sarvadamana and Āyus being Kṣatriya lads had violated it in that they were found to have been oppressing the animals and birds in it. Theirs was the *āśramaviruddhavṛtti*[38]. They, therefore, had to leave their respective Āśramas. In the case of one, things were so arranged that the father took him away. In the case of the other, he was returned to his mother under the orders of the sage: *tata uplabdhavṛttāntena cyavanenāhaṁ samādiṣṭā niryātaya enam urvaśihaste nyāsam iti.*[39]

The creatures in the Āśrama were looked upon as the very children of the hermits: *naḥ apatyanirviśeṣāṇi sattvāni.*[40] Even if wild, they would get tamed by contact with the hermits: *tapasvisaṁsargavinītasattve tapovane*[41] and were not to be killed. That is why the request of the hermits to Duṣyanta not to kill the Āśrama deer: *āśramamṛgo 'ayaṁ na hantavyo na hantavyaḥ.*[42]

It is meditation, *dhyāna,* that they practise. Through it the Ṛṣ : come to have suprehuman powers. The seers, they are able to see through the past, present and future with their eye of knowledge[43] which they come to acquire through *dhyāna*[44] or *praṇidhāna.* When Dilīpa approaches Vasiṣṭha and tells him of his issuelessness, he goes into meditation, for a moment: *kṣaṇamātram ṛṣis tasthau dhyānastimitalocanaḥ*[45] and then everything is clear to him: *so 'apaśyat praṇidhānena santateḥ stambhakāraṇam.*[46] The issuelessness is due to the curse that the divine cow had pronounced on him due to her non-circumambulation by him on his way to the earth.[47] The sad condition of Aja at the sudden loss of his wife also he comes to know while in his Āśrama through meditation: *praṇidhānād gurur*

āśramasthitaḥ vijajñivān[48]. Vālmīki too comes to know through meditation: *jāne visṛṣṭāṁ praṇidhānatas tvāṁ mithyāpavādakṣubhitena bhartrā*,[49] of the foresaking of Sītā by her husband disturbed by false slander. Mārīca too comes to know through meditation, when Menakā comes to his wife Dākṣāyaṇī with repudiated Śakuntalā that she has been refused by Duṣyanta on account of Durvāsas' curse which is to terminate with the sight of the ring;

> *yadaivāpsarastīrthāvataraṇāt pratyākhyānavaiklavyāṁ śakuntalām ādāya menakā dākṣāyaṇīm upagatā dhyānād avagato 'smi durvāsasaḥ śāpād iyaṁ tapasvinī sahadharmacāriṇī tvayā pratyādiṣṭā nānyatheti, sa cāyam aṅgulīyakadarśanāvasānaḥ.*[50]

In the *Abhijñānaśākuntala* at the time of Śakuntalā's departure when the two sons of the Ṛṣis, the Ṛṣikumāras, go, on being asked by Kaṇva to gather for Śakuntalā flowers from trees something unusual happens. The trees bring forth to them the silken garment, the lac dye as also the ornaments which are the presents from sylvan deities through them for the departing lady.[51] Due to his power even the trees are at the command of Kaṇva and render him service, the *sevā,* referred to by one of the Ṛṣis: *ehy ehi, abhiṣekottīrṇāya bhagavate kāśyapāya nivedayāva yāvad imāṁ vanaspatisevāṁ*[52]. When Duṣyanta enquires of the sages escorting Śakuntalā of the well-being of Kaṇva, their reply is that those possessed of the superhuman powers have their well-being under their control: *svādhīnakuśalāḥ siddhimantaḥ.*[53]

Through their *siddhi,* the superhuman power itself they can ward off any evil. In their presence the evil-minded demons can cause no obstruction to the sacrifices. The sons of the Ṛṣis while approaching Duṣyanta with the request to stay on in the Aśrama for a few days refer to the fact of the absence of Kulapati (Kaṇva) for the obstruction to their sacrifices: *tatrabhavataḥ kulapater asānnidhyād rakṣāṁsi na iṣṭivighnam utpādayanti*[54]. Had Kaṇva been present, the demons, as is deducible from their remarks, would not have been able to do so and through his superhuman power itself he would have kept them at bay.

It was this superhuman power again which had enabled him to know what had happened to Śakuntalā and why. At the suggestion of Aditi after the union of Duṣyanta and Śakuntalā that Kaṇva be made acquainted with the accomplishment of the wishes of his daughter Mārīca's comment is: *tapaḥprabhāvāt pratyakṣaṁ sarvam eva tatrabhavataḥ*,[55] through the power of penance everything is present before the eyes of His Reverence, thus solving the mystery as to why Kaṇva whose very life-breath Śakuntalā was: *sā khalu bhagavataḥ kaṇvasya kulpater ucchvasitam*,[56] had not reacted at the most cruel treatment that Duṣyanta had meted out to her. This also comes as an explanation to Duṣyanta as to why the sage had not been very angry with him: *ataḥ khalu mama nātikruddho muniḥ*[57]. Though realizing that Kaṇva is aware of everything, Mārīca agrees with Aditi's suggestion to convey the news to him and asks Gālava to go by the aerial path for the purpose: Gālava! *idānīm eva vihāyasā gatvā tatrabhavate kaṇvāya priyam āvedaya*[58]. Going by the aerial path also is a proof positive of the superhuman power of the Ṛṣis.

The superhuman power is referred to in the *Raghuvaṁśa* as well. When Dilīpa goes to Vasiṣṭha's Āśrama and has to stay on there for sometime to render service to Nandinī, the latter makes arrangement for his stay that is suited to a forest life though having *tapaḥsiddhi*, superhuman power, due to ripe asceticism (he could well have made other types of arrangements as well which could have been befitting his royal status):

> *satyām api tapaḥsiddhau niyamāpekṣayā muniḥ ।*
> *kalpavit kalpayāmāsa vanyām evāsya saṁvidhām ॥*[59]

The Ṛṣi was so powerful that his animals were safe from attack from any quarter. Nandinī refers to this when she calls out to the king expecting the swoop of the lion on him, to get up and the king does not find the lion. According to Nandinī on account of the power of the Ṛṣi even the god of death cannot strike her, much less other destructive animals: *ṛṣiprabhāvān mayi nāntako 'pi prabhuḥ prahartuṁ kimutānyahiṁsrāḥ*[60].

Kālidāsa's study reveals that there were certain Ṛṣis who were associated with some royal families as their preceptors. As

Kulagurus they looked to their well-being. Whenever the kings were in difficulty, they repaired to them for help and assistance which they provided through advice and spiritual power. One such Ṛṣi was Vasiṣṭha. Dilīpa refers to what he means to him and his family. He is the averter for him of the divine and man-made calamities; *daivīnāṁ mānuṣīṇāṁ ca pratihartā tvam āpadām*[61]. Through his *mantras* alone he would discomfit his enemies: *tava mantrakṛto mantrair dūrāt praśamitāribhiḥ*[62]. For the scions of the race of Ikṣvāku the achievement of anything difficult just depended on him: *ikṣvākūṇāṁ durāpe 'rthe tvadadhīnā hi siddhayaḥ*[63].

The efficacy of the *mantras* of Vasiṣṭha is referred to in the case of king Atithi, the son of Kuśa, too with the only difference that there is no mention of the futility of the arrows: *pratyādiśyanta iva me dṛṣṭalakṣyabhidaḥ śarāḥ*[64] referred to in the case of Dilīpa. There is reference, however, of the combination of the two, the *mantras* and the arrows which would accomplish just anything:

> *vasiṣṭhasya guror mantrāḥ sāyakās tasya dhanvinaḥ।*
> *kiṁ tat sādhyaṁ yad ubhaye sādhayeyur na saṅgatāḥ॥* [65]

While in the case of Dilīpa he himself goes to Vasiṣṭha and places his problem before him, in the case of his grandson Aja it is Vasiṣṭha who sends one of his pupils with words of consolation to steady him while he was completely distraught at the sudden loss of his beloved wife to the point of losing all interest in life[66]. Nobody had reported the condition of the king to the Ṛṣi. He had come to know, as stated earlier, of it while in his Āśrama through contemplation and thinking that as the family preceptor it was his duty to stabilize the king had sent his pupil, showing thereby as to how solicitous he could be as a family priest of the king and what kind of relationship subsisted between the two. So concerned was he of the disturbed condition of the king that he would have himself come along to him but for the fact he was tied up with a sacrifice which was still unfinished: *asamāptavidhir yato muniḥ.*[67]

Since the Ṛṣis as preceptors were doing so much for the kings, it was but natural that they (the kings) should show them utmost respect. When they see Vasiṣṭha and Arundhatī, Dilīpa and Sudakṣiṇā fall at their feet: *tayor jagṛhatuḥ pādān rājā rājñī ca māgadhī*[68]. It is only after Vasiṣṭha had allowed him that he takes Nandinī's milk that she had offered him: *sa nandinīstanyam aninditātmā........... papau vasiṣṭhena kṛtābhyanujñaḥ*[69].

It was not only to the family preceptors, the *Kulagurus*, alone to whom utmost respect was shown even by the mightiest of the mighty, it was shown to any Ṛṣi, even while he was not present. When the young sages like Śārṅgarava and Śāradvata in Kaṇva's Āśrama proceed to tell Duṣyanta of his message, the latter says: *kim ājñāpayati bhagavān*[70], what does His Reverence command? He always addresses Mārīca as *bhagavān*.[71] Not only to a Ṛṣi, due respect would be shown even to his pupils. An emperor like Raghu would himself come out to receive a young graduate like Kautsa, the pupil of the sage Varatantu with an honorific offering[72]. When the young sages Śārṅgarava and Śāradvata approach Duṣyanta, he is found already to have left his seat and waiting for them: Purohitaḥ–*bho bhos tapasvinaḥ! asāv atrabhavān.........prāg eva muktāsano vaḥ pratipālayati*.[73] He also bows to them: *sarvān abhivādayate*[74]. Earlier he asks the royal priest to introduce them to him after receiving them with Vedic rites while he would wait for them in a place proper for meeting the ascetics.[75]

As the preceptors were exerting so much for the kings even to the extent of using their spiritual power for their well-being acquired by them after hard penance and austerities, they could not evidently put up with any kind of offence or dereliction on their part. They probably would have flared up at this which would have brought the chill down the spine of the kings for, anything could happen to them then. The lion in his advice to Dilīpa to desist from offering himself in exchange for the cow refers to this: *athaikadhenor aparādhacaṇḍād guroḥ kṛśānupratimād bibheṣi*[76], in case you dread the fire-like preceptor who with an only cow will be burning with anger at your offence.

While some of the Ṛṣis were family priests to the kings, the others were having friendly relations with them. Vālmīki, while addressing Sītā refers to his friendship with her father-in-law (Daśaratha): *tavorukīrtiḥ śvaśuraḥ sakhā me*[77] (which is an additional reason for him to be kind to her). The fact is referred to again in the context of the performance of the purificatory ceremonies of Lava and Kuśa where in addition to Daśaratha he is said to be a friend of Janaka as well: *sakhā daśarathasyāpi janakasya ca mantrakṛt.*[78] Viśvāmitra too is referred to as the friend of Daśaratha: *pūrvavṛttakathitaiḥ purāvidaḥ sānujaḥ pitṛsakhasya rāghavaḥ*[79]. As it is, the word *sakhā* carries in it an element of intimacy.

The Ṛṣis seemed to have very long lives. In the *Raghuvaṁśa* there is mention for the first time of Vasiṣṭha in the context of Diliīpa. The last time that he is mentioned is in the context of Atithi, the son of Kuśa who is seventh in line from Dilīpa. It is interesting that the same Ṛṣi continues for seven generations!

As for the word Ṛṣi, it is variously used. Sometimes the same person is referred to as Ṛṣi at one place and Muni at another. The sons of Ṛṣis, the Ṛṣikumāras, coming to Duṣyanta with the request to stay in the Aśrama refer to Kaṇva as Maharṣi: *tatrabhavataḥ kaṇvasya maharṣer asānnidhyāt.*[80] At other places he is referred to as Muni, e.g. *anuyāsyan munitanayām,*[81] *ataḥ khalu mama nātikruddho muniḥ*[82]. It is not only the holiest of the holy like Kaṇva or Mārīca, who are referred to as Ṛṣis, even their young pupils are done so. Duṣyanta refers to them as such: Vetravati! *kim uddiśya bhagavatā kāśyapena matsakāśam ṛṣayaḥ preṣitāḥ syuḥ,*[83] for what purpose the revered Kāśyapa would have sent the Ṛṣis to him? Vetravatī too calls them as such: *sucaritanandinā ṛṣayo devaṁ sabhājayitum āgatā iti tarkayāmi,*[84] methinks, rejoicing at the good conduct of His Majesty the Ṛṣis have come to congratulate him; also *deva, prasannamukhavarṇā dṛśyante, jānāmi visrabdhakāryā ṛṣayaḥ,*[85] the Ṛṣis have bright facial expression, methinks, they have come on peaceful errand. The royal priest presenting them to the king refers to them as *tapasvins – ete vidhivad arçitās tapasvinaḥ,*[86] here are the ascetics

given due honour. The king enquiring of them of the well-being of the inhabitants of the Āśrama refers to them as Munis: *api nirvighnatapaso munayaḥ*[87]. That all the ascetics carried the appellation of Ṛṣis, is clear from their sons being referred to as Ṛṣikumāras or Ṛṣikumārakas.[88] That the words Ṛṣi and Muni were promiscuously used is also clear from the seven Ṛṣis sent by Śiva to Himālaya for begging the hand of his daughter for him. They are referred to at one place as Ṛṣis: *ṛṣīñ jyotirmayān sapta sasmāra smaraśāsanaḥ*[89] and at another place as Munis: *gaganād avatīrṇā sā reje muniparamparā.*[90]

The same also is clear from Viśvāmitra being referred to in the *Raghuvaṁśa* in the same context as Ṛṣi in some places: *dhanvinau tam ṛṣim anvagacchatām,*[91] *netum aicchad ṛṣiḥ,*[92] *tatra dīkṣitam ṛṣiṁ rarakṣatuḥ,*[93] *pratyuvāca tam ṛṣir niśamyatām*[94] and Muni at others: *taṁ dideśa munaye salakṣmaṇam,*[95] *munes tau prapadya padavīm,*[96] *muneḥ prāpad astram,*[97] *āsasāda muniḥ śiṣyavargaparikalpitārhaṇam,*[98] *rāghavānvitam upasthitaṁ munim.*[99]

A further proof for this are the remarks of one of the two Ṛṣikumāras who came to the king with the request to stay in the Āśrama for a few days. The majestic figure of the king at the first sight so impresses him that he finds him in no way different from Ṛṣis: *upapannam etad ṛṣibhyo nātibhinne rājani*[100]. Finding in him all that goes with a holy person he calls him in the subsequent remarks as *muni* with the only difference that the word *rājan* precedes it: *puṇyaḥ śabdo munir iti muhuḥ kevalaṁ rājapūrvaḥ*[101]. At a number of places Duṣyanta for his being a Kṣatriya is called *rājarṣi*. The same is the case with Viśvāmitra. The above analysis would lead us to conclude that according to Kālidāsa all the holy people in the Āśrama, the Tāpasas, could be alternatively designated as Ṛṣis, seers or Munis, sages, possessing as they did through the austerities that they practised the characteristics of both. The only difference between them and the seniors like Kaṇva, Mārīca, Viśvāmitra and so on was that the latter were almost always referred to with the honorifics like *bhagavān, tatrabhavān*. Further, they were not simply called *ṛṣis*, they were called *maharṣis*.

Some of the Ṛṣis like Vasiṣṭha, Mārīca and others were married and had wives like Arundhatī and Aditi, who were themselves highly revered for their spiritual attainments.[102] While one, Arundhatī, sitting behind her husband is compared to Svāhā, the wife of Agni: *anvāsitam arundhatyā svāhayeva havirbhujam*, the other, Aditi, is spoken of as sharing the offerings in the sacrifices with her husband: *yajñabhāgeśvaraṁ dvandvaṁ dakṣamarīcisaṁbhavam*. The householder's life came in no way in the performance of austerities of the Ṛṣis.[103] They had children, as should be clear from the frequent mention of the Ṛṣikumāras and engaged themselves in teaching, performing sacrifices and practising penance. Some other Ṛṣis like Kaṇva were total celebates: *bhagavān śāśvate brahmaṇi sthita iti prakāśaḥ*[104]. They looked upon the whole Āśrama as their family, though having no family of their own.

Three of the Ṛṣis are mentioned by Kālidāsa as Kulapatis: Kaṇva,[105] Vasiṣṭha[106] and Viśvāmitra.[107] A special designation, Kulapati is explained both by the *Padmapurāṇa* and some other Purāṇas quoted in the *Arthadyotanikā* commentary of Rāghavabhaṭṭa. According to the *Padmapurāṇa* a Kulpati is one who teaches a large number of pupils, is foremost among Munis and is occupied with *Vratas* and *Yajñas*:

> *ācāryo bahuśiṣyāṇāṁ munīnām agraṇīs tu yaḥ।*
> *vratayajñādikarmāḍhyaḥ sa vai kulapatiḥ smṛtaḥ॥*[108]

According to the other *Purāṇa* quoted in the *Arthadyotanikā* Kulapati is that Brahmarṣi who teaches ten thousand Munis by providing them food, etc.:

> *munīnāṁ daśasāhaśraṁ yo 'annadānādipoṣaṇāt।*
> *adhyāpayati viprarṣir asau kulapatiḥ smṛtaḥ॥*[109]

Three of the Ṛṣis are mentioned by Kālidāsa to whom the *mantras* were revealed: Vasiṣṭha,[110] Varatantu[111] and Vālmīki.[112] Of these Varatantu is spoken of as the foremost.

A lady and a young one at that, practising severe penance must have been rather unusual to excite the curiosity of the Ṛṣis who are said to have come to see her brushing aside all considerations of age:

kṛtābhiṣekāṁ hutajātavedasaṁ tvaguttarāsaṅgavatīm adhītinīm।
didṛkṣavas tām ṛṣayo 'bhyupāgaman na dharmavṛddheṣu vayaḥ samīkṣyate॥[113]

Whenever kings arranged big sacrifices, they invited Ṛṣis to them. Janaka invited Viśvāmitra to his sacrifice: *taṁ nyamantrayata sambhṛtakratur maithilaḥ*[114]. Rāma invited to his sacrifice Maharṣis from several quarters: *digbhyo nimantritāś cainam abhijagmur maharṣayaḥ*[115]. They were shown great reverence[116] and at the conclusion of the sacrifice were given a send off with gifts[117].

Once in the works of Kālidāsa the Ṛṣis are shown on a different mission, viz., begging the hand of Pārvatī for Śiva from Himālaya. On this mission they are accompanied with Arundhatī who could be, as Śiva thought, particularly useful as an elderly lady for the purpose[118]. Aṅgiras served as their spokesman on the occasion.

Not all the Ṛṣis had their abode on the earth. Some had it on the stars. Invited by Rāma the Ṛṣis had come to him leaving not only their earthly abodes but also the starry ones:

na bhaumāny eva dhiṣṇyāni hitvā jyotirmayāny api॥[119]

Since they had their abode on the stars, the seven Ṛṣis, are said to be of the luminous form: *ṛṣiñ jyotirmayān sapta sasmāra smaraśāsanaḥ*[120]. When they made their appearance before Śiva they are said to have illumined the sky with their halos:

te prabhāmaṇḍalair vyoma dyotayantas tapodhanāḥ॥[121]

Some of the Ṛṣis were quite adept in handling arms along with practising penance and austerities. It was Cyavana who had trained Āyus, the son of Urvaśī in archery: *dhanurvede 'bhivinītaḥ.*[122] It was from Viśvāmitra that Rāma had got the missile with its *mantra* which was capable of destroying demons: *nairṛtaghnam atha mantravan muneḥ prāpad astram avadānatoṣitāt*[123]. Paraśurāma carried both a rosary of beads in his right ear: *akṣabījavalayena nirbabhau dakṣiṇaśravaṇasaṁsthitena yaḥ*[124] and also arms like the battle axe to which he

refers in the context of the possibility of Rāma feeling scared of it: *kātaro 'si tarjitaḥ paraśudhārayā mama*[125] and the bow. It was the latter which he had placed before Rāma asking him with a view to testing his strength, to put the string on it and applying the arrow on it draw it: *tanmadīyam idam āyudhyajyayā saṅgamayya saśaraṁ vikṛṣyatām.*[126] A great warrior, his missile had remained unimpeded even against the Krauñca mountain: *bibhrato 'stram acale 'py akuṇṭhitam.*[127]

Even though recluses, leading a secluded life in a forest, the Ṛṣis were, conversant with worldly affairs. Kaṇva's statement: *vanaukaso 'pi santo laukikajñā vayam*[128] is fully corroborated by the advice that he, the bachelor one, gives to the young bride Śakuntalā as she is getting ready to leave for her husband's home which draws the remark from even the seasoned lady like Gautamī that was all the advice that could be given to a bride: *etāvān vadhūjanāyopdeśaḥ*[129]. After going through it one comes to agree in full with Śārṅgarava's comment that there is nothing beyond the reach of the wise: *na khalu dhīmatāṁ kaścid aviṣayo nāma*,[130] the comment that he had offered on Kaṇva's statement as quoted above.

There is reference in the context of the Ṛṣis to the Vedas, the *Ṛgveda* and the *Atharvaveda* in the works of Kālidāsa. The sage Vasiṣṭha is said to be the repository of the Ātharvaṇic lore: *atharvanidhiḥ*[131]. The sage Vālmīki coming to Rāma with Sītā and her two sons is said to be approaching the refulgent sun with Ṛgvedic *mantra* (Sāvitrī) accompanied by proper intonaton and purity:

> *svarasaṁskāravatyāsau putrābhyām atha sītayā।*
> *ṛcevodarciṣaṁ sūryaṁ rāmaṁ mūnir upasthitaḥ॥*[132]

While Śakuntalā is getting ready to leave for her husband's home, Kaṇva pronounces blessings on her in Ṛgvedic metre *ṛkchandasā 'śāste*[133].

A couplet in the *Raghuvaṁśa* mentions the hermits returning from other forests being welcomed by the holy fires in invisible forms: *pūryamāṇam adṛśyāgnipratyudyātais tapasvibhiḥ*[134]. Mallinātha reproduces here two quotations which uphold the

poet's statement, one, *proṣyāgacchatām āhitāgnīnām agnayaḥ pratyādhāvanti*, when those who keep fires return after being away, the holy fires receive them, two, *kāmaṁ pitaraṁ proṣitavantaṁ putrāḥ pratyādhāvanti, evam etam agnayaḥ pratyādhāvanti*, just as sons run to the father returning from a visit from outside, so do the fires him (who keeps them).

Kālidāsa has the greatest respect for the holy people of whatever age group. If there be ascetics on the one hand and the king on the other, it is the king who has to bow to them. It is he who has to leave his seat. The request of the ascetics he has to take as command. The contribution of the ascetics is more valuable to him than even the heap of jewels. Their share to the State is their penance which is imperishable.[135] It is they who sustain it. At the back of the State power lies the spiritual power.

REFERENCES

Note: The references and the quotations in the article are from Kālidāsa's text as given in the *Kālidāsagranthāvalī*, edited by Rewa Prasad Dwivedi, Banaras Hindu University, Varanasi, 1976. The Act number from the dramas and the Canto number as also the verse number from the poems have been added to facilitate consultation from other editions.

1. Anusūyā – *asti ko 'pi kauśika iti gotranāmadheyo rājarṣiḥ। gautamītīre purā kila tasya rājarṣer ugre tapasi vartamānasya kim api jātaśaṅkair devair menakā nāmāpsarāḥ preṣitā niyamavighnakāriṇī। tato vasantodāraramaṇīye samaye tasyā unmādayitṛ rūpaṁ prekṣya.....।*

   Abhijñānaśākuntala (Abh. Ś.), Act I. p. 440
2. *purā sa darbhāṅkuramātravṛttiś caran mṛgaiḥ sārdham ṛṣir maghonā।*
   samādhibhītena kilopnītaḥ pañcāpsaroyauvanakūṭabandham॥

   Raguvaṁśa (*Raghu*), XIII, 39, p. 205.
3. *asau tapasyaty aparas tapasvī nāmnā sutīkṣṇaś caritena dāntaḥ। nālaṁ vikartuṁ janitendraśaṅkaṁ surāṅganāvibhramaceṣṭitāni॥*

   ibid., XIII. 41-42, p. 205.
4. *caraṭaḥ kila duścaraṁ tapas tṛṇabindoḥ pariśaṅkitaḥ purā। prajighāya samādhibhedinīṁ [illegible] hariṇīṁ surāṅganām॥*

sa tapaḥpratibandhamanyunā pramukhāviṣkṛtacāruvibhramām।
aśapad bhava mānuṣīti tām,

ibid., VIII, 79-80, p. 163.

The reference to Hariṇī occurs in the context of Indumatī's sudden death from the accidental fall of a wreath from Nārada's Vīṇā. Vasiṣṭha in his words of consolation to Aja recounts the incident to tell him of the actual position with his wife, who, being in reality a nymph turned into a human being through curse, had to go back to heaven. The inevitability of it he should accept and not grieve. The curse was limited by the sage to the sight of divine flowers.

ibid., XIII. 412, p.205.

5. *bhrūbhedamātreṇa padān maghonaḥ prabhraṁśayaṁ yo nahuṣaṁ cakāra।*
tasyāvilāmbhaḥpariśuddhihetor bhaumo muneḥ sthānaparigraho 'yam॥

ibid., XIII. 36, p. 206.

6. *adaḥ śaraṇyaṁ śarabhaṅganāmnas tapovanaṁ pāvanam āhitagneḥ।*
cirāya santarpya samidbhir agniṁ yo mantrapūtāṁ tanum apy ahauṣīt॥

ibid., XIII.45, p. 206.

7. *Abh.Ś.*, Act IV, p. 478.
8. ibid., Act IV, p. 477.
9. *Raghu.* XV. 94, p. 227
10. *maithilasya dhanur anyapārthivais tvaṁ kilānamitapūrvam akṣaṇoḥ।*
tanniśamya bhavatā samarthaye vīryaśṛṅgam iva bhagnam ātmanaḥ॥

ibid., XI. 72, p. 189.

11. *na prahartum alam asmi nirdayaṁ vipram ity abhibhavaty api tvayi।*
śaṅsa kiṁ gatim anena pattriṇā hanmi lokam uta te makhārjitam॥

ibid., XI 84, p. 190.

12. ibid., XIV. 46, p. 215.
13. ibid., XI. 65, p. 188.
14. ibid.
15. ibid.

16. *kauśikena sa kila kṣitīśvaro rāmam adhvaravighātaśāntaye।*
kākapakṣadharam etya yācitas tejasāṁ hi na vayaḥ samīkṣyate॥
ibid., XI. 1., p. 183.
17. ibid., XI. 10, p. 183.
18. *Abh.Ś,* Act I,. p.440.
19. ibid., p.441
20. ibid., Act IV, p. 488.
21. ibid., p. 493.
22. ibid., p. 492.
23. ibid., Act VIII, p. 557.
24. Mārīcaḥ – *vatsa! kaccid abhinanditas tvayā vidhivad asmābhir anuṣṭhitajātakarmādikriyaḥ putra eṣa śākuntaleyaḥ?*
Rājā – *bhagavatā kṛtasaṁskāre sarvam asminn āśāsmahe॥*
ibid., p.558.
25. ibid., p. 551.
26. ibid., p. 558.
27. ibid.
28. *Raghu.*, XIV. 70, p.217.
29. ibid., XIV. 73. p. 217.
30. ibid., XV. 72, p. 225.
31. *atha sāvarajo rāmaḥ prācetasam upeyivān।*
ūrīkṛtyātmano dehaṁ rājyam asmai nyavedayat॥
ibid., XV. 70, p.225.
32. ibid., XV. 71, p. 225.
33. ibid., XV. 74, p. 225.
34. *Abh.Ś,* Act. III, p. 459.
35. *Raghu.*, XV. 31, 35, p.221.
36. *Vikramorvaśīya* (*Vikr.*), Act V. p. 418.
37. ibid., p. 414.
38. *Abh.Ś,* Act VII, p.549.
39. *Vikra,* Act V, p. 415.
40. *Abh.Ś.*, Act VII, p.547.
41. *Raghu.*, XIV. 75, p. 217.
42. *Abb.Ś,* Act I, p. 431.
43. *puruṣasya padeṣv ajanmanaḥ samatīte ca bhavac ca bhāvi ca।*
sa hi niṣpratighena cakṣuṣāṁ tritayaṁ jñāmayena paśyati॥
Raghu., VIII, 78, p. 163.
Though said with reference to Vaisistha it can apply to any Rsi

44. There is a picturesque description of the meditation practised by the Ṛṣis through the posture called Vīra, requiring as it does tremendous fortitude with its total stillness in the context of the mention of the penance grove of Atri by Rāma on the way from Laṅkā to Ayodhyā. It is said that even the trees standing in the middle of altars with their stillness for absence of wind appear to be practising Yoga:
vīrāsanair dhyānajuṣām ṛṣīṇām amī samadhyāsitavedimadhyāḥ।
nivātaniṣkampatayā vibhānti yogādhirūḍhā iva śākhino 'pi॥
Raghu., XIII.52, p. 206.
45. ibid., I.73, p. 109.
46. ibid., I.74, p. 109.
47. *dharmalopabhayād rājñīm ṛtusnātām imāṁ smaran।*
pradakṣiṇakriyārhāyāṁ tasyaṁ tvaṁ sādhu nācaraḥ॥
avajānāsi māṁ yasyād atas te na bhaviṣyati।
matprasūtim anārādhya prajeti tvāṁ śaśāpa sā॥
ibid., I.77, p. 109
48. ibid., VIII. 75, p. 163.
49. ibid., XIV. 72, p. 217.
50. *Abh.Ś.*, Act VII, p. 557.
51. *kṣaumaṁ kenacid indupāṇḍu tarūṇā māṅgalyam āviṣkṛtaṁ*
niṣṭhyūtaś caraṇopabhogasulabho lākṣārasaḥ kenacit।
anyebhyo vanadevatākaratalair āparvabhāgotthitair
dattāny ābharaṇāni tatkisalayodbhedapratidvandvibhiḥ॥
ibid., Act IV., p. 485.
52. ibid.
53. ibid., Act V, p. 501.
54. ibid., Act II, p. 456.
55. ibid., Act VII, p. 559.
56. ibid., Act III, p. 459.
57. ibid., Act VII, p. 559.
58. ibid.
59. *Raghu.*, 1.94, p. 111.
60. ibid., II.62, p. 117.
61. ibid., I.60, p. 108.
62. ibid., I.61, p. 108.
63. ibid., 72, p. 109.
64. ibid., I. 61, p. 108.
65. ibid., XVIII, 38, p. 239.

66. *abhiṣaṅgajaḍam vijajñivān iti śiṣyeṇa kilānvabodhayat,* ibid., VIII.75, p. 163.
67. ibid., VIII. 76, p. 163.
68. ibid., I. 57, p.107.
69. ibid., II. 69.p. 118.
70. *Abh.Ś.*, Act V, p. 501.
71. ibid., Act VII, p. 557, p. 557-8. When Mārīca asks Duṣyanta to leave for his capital he says: *yad ājñāpayati bhagavān.*
72. *sa mṛnmaye vītahiraṇmayatvāt pātre nidhāyārghyam anarghaśīlaḥ।*
    śrutaprakāśaṁ yaśasā prakāśaḥ pratyujjagāmātithim ātitheyaḥ॥
    Raghu., V.2, p. 134.
73. *Abh.Ś.*, Act V, p. 500.
74. ibid., p., 501, footnote 5.
75. Rājā – *tena hi madvacanad vijñāpyatām upādhyāyaḥ somarātaḥ amūn āśramavāsinaḥ śrautena vidhinā satkṛtya svayam eva praveśayitum arhati iti। aham apy atra tapasvidarśanocite pradeśe sthitaḥ pratipālayāmi॥*
    Abh.Ś., Act V, p. 498
76. *Raghu.*, II.49, p. 116.
77. ibid., XIV. 74, p. 217.
78. ibid., XV. 31, p. 221.
79. ibid., XI. 10, p. 183.
80. *Abh.Ś.*, Act II, p. 456.
81. ibid., Act I, p. 442.
82. ibid., Act VII, p. 559.
83. ibid., Act V. p. 499.
84. ibid.
85. ibid., Act V, p. 500.
86. ibid., Act V, p. 501.
87. ibid.
88. ibid., Act 1, p. 455; Act IV, p. 485.
89. *Ku. Sam.*, VI.3, p. 76.
90. ibid., VI.49, p. 80.
91. *Raghu.*, XI.5. p. 183.
92. ibid., XI.6, p. 183.
93. ibid., XI. 24, p. 185.
94. ibid., XI.41, p.186.
95. ibid., XI.2, p.183.

96. ibid., XI.7, p.183.
97. ibid., XI.21, p.184.
98. ibid., XI.23, p.185.
99. ibid., XI.35, p.186.
100. *Abh. Ś.*, Act 11,p. 455, p.186.
101. ibid.
102. *Raghu.*, 1.56., p. 107. Interestingly the world used for *Agnī* here is *havirbhujaḥ* which is just the right one to compare the Ṛṣi with. The couple born of Dakṣa and Marīci is said to be removed just one degree from the Creator: *dvandvaṁ dakṣamarīcisaṁbhavam idaṁ tat śraṣṭur ekāntaram, Abh.Ś.*, Act VII, p. 556.
As a devoted wife Dākṣāyanī wants to know from her husband the duties of the wives devoted to the husbands which he explains to her with the other wives of the Ṛṣis:
Mātali – *aye vṛddhaśākalya! kim anutiṣṭhati bhagavān mārīcaḥ? (ākarṇya) kiṁ bravīṣi?*
dākṣāyaṇyā pativratādharmam adhikṛtya pṛṣṭas tasyai maharṣipatnīsahitāyai kathayatīti, ibid., p. 546.
Apart from the expression *maharṣipatnīsahitāyai*, accompanied with the wives of the Maharṣis, with reference to Dākṣāyaṇī above there is reference to the wives of the Ṛṣis in the *Raghuvaṁśa* in the description of the Āśrama of Vasiṣṭha who looked up on the deer as their offspring.
ākīrṇam ṛṣipatnīnām uṭajadvārarodhibhiḥ।
apatyair iva nīvārabhāgadheyocitair mṛgaiḥ॥
103. The classic example in this case could be Mārīca whose hard penance is described by Mātali in the following stanza:
valmīkāgranimagnamūrtir urasā sandaṣṭasarpatvacā
kaṇṭhe jīrṇalatāpratānavalayenātyarthasaṁpīḍitaḥ।
aṁsavyāpi śakuntanīḍanicitaṁ bibhraj jaṭāmaṇḍalaṁ
yatra sthāṇur ivācalo munir asāv abhyarkabiṁbaṁ sthitaḥ॥
"Immovable like the trunks of the tree, stands the yonder sage, facing the sun's orb with his body half-buried in an anti-hill, with his breast closely covered over with sloughs of serpents, hard pressed at the throat with a ring of withered tendrils of creepers, and wearing a mass of matted hair overspreading his shoulders and closely filled with birds'nests (Translation from M.R. Kale). Duṣyanta also calls the Ṛṣis as *kaṣṭatapas*, of hard penance: *namo 'smai kaṣṭatapase.*

104. *Abh.,Ś.*, Act I. p. 440.
105. For Kaṇva:
    1. Vaikhānasaḥ – *eṣa khalu kaṇvasya kulapater anumālinītīram āśramo dṛśyate।*
       Rājā – *api sannihito 'tra kulapatiḥ?*
    2. Rājā – *api nāma kulapater iyam asararṇakṣetrasambhavā syāt?*
       ibid,. Act I, pp. 432, 436.
106. For Vasiṣṭha:
    nirdiṣṭāṁ kulpatinā sa parṇaśālāṁ।
    Raghu., 1.95, p. III.
107. For Viśvāmitra: *ṛtvijaḥ kulapater yathākramaṁ vāgyatasya niravartayan kriyāḥ।*
    ibid., XI. 30, p. 185.
108. *Abh.Ś.* ed. M.R. Kale. Gopal Narayen & Co., Bombay, 1920.
109. ibid., p. 14.
110. For Vasiṣṭha: *tava mantrakṛto mantrair dūrāt praśamitāribhiḥ,*
    Raghu., V. 4, p. 134.
111. For Varatantu:
    apy agraṇīr mantrakṛtām ṛṣīṇāṁ kuśāgrabuddhiḥ kuśalī gurūs te
    ibid., V. 4. p. 134.
112. For Vālmīki: *sakhā daśarathasyāpi janakasya ca mantrakṛt.*
    ibid., XV. 31. p. 221
113. *Ku. Sam.*, V. 16, p. 70.
114. *Raghu.*, XI. 32, 185.
115. ibid., XV.59, p. 224.
116. Rāma is said to have given a send off to the Ṛṣis at the conclusion of his sacrifice where the gifts are said to have been the tears of the friends: *ṛṣīn visṛjya yajñānte suhṛdaśrupuraskṛtān*
    ibid., XV. 86, p. 226.
    Nandargikar reads here *suhṛdaś ca puraskṛtān* in place of Rewa Prasad Dwivedi's *suhṛdaśrupuraskṛtān*, Whatever the reading, the Ṛṣis being *puraskṛta* honoured, with gifts at the conclusion of the sacrifice is evident from it.
117. Rāma's grandson Atithi at the conclusion of his sacrifice is said to have honoured priests with rich gifts:
    ṛtvijaḥ sa tathā 'narca dakṣiṇābhir mahākratau।
    yathā sādhāraṇībhūtaṁ nāmāsya dhanadasya ca॥
    Raghu., XVII. 80, p. 243.

IV KĀLIDĀSA STUDIES

The *Kumārasambhava*—Its Genuine Portion

The *Kumārasambhava* (*K.S.*) as availalbe at present has seventeen cantos which carry on them the commentary *Sañjīvanī* by Mallinātha on Cantos I-VIII and by Sītārama Kavi on Cantos IX-XVII. The expression in all these is not the same, giving rise, therefore, to a controversy, not yet fully resolved, as to whether the whole of the work is that of Kālidāsa or a certain portion of it. A fairly good number of scholars is of the opinion that the genuine portion of the work is upto Canto VIII only, after which it is all interpolation. And there are powerful arguments for it. Later scholars like Bhaṭṭoji Dīkṣita, Mammaṭa and Ānandavardhana in their discussions on certain words, themes and figures of speech have given quotations from the work upto Canto VIII only thereby giving rise to the conjecture that in their time the work had these cantos only and not upto Canto XVII or they did not accept cantos IX to XVII as genuine to draw their material on.

Bhaṭṭoji Dīkṣita has referred to the *K.S.* a number of times: *giriśaṁ upacacāra* (*K.S.* I.60), *viṣavṛkṣo'pi saṁvardhya* (II.55), *tulāṁ yadārohati dantavāsasā* (V. 34), *vimānanā subhru* (V.43), *vijñāpanā bhartṛṣu* (VII.93), *dūrayaty avanate vivasvati* (VIII.31), *pīvaroru pibatīva barhiṇaḥ* (VIII.36), *śārvarasya tamasaḥ* (VIII. 57).

Śaraṇadeva has referred to the *K.S.* thirty times to justify the apparently unjustifiable words. And each time it has been from within the portion upto Cantos VIII only.

Appayya Dīkṣita (in his *Citramīmāṁsā*) has quoted twelve,

Ānandavardhana six and Mammaṭa nine stanzas from the *K.S.* and all these are from the first eight cantos only.

A point well-noticed by scholars already against the portion of the *K.S.* beyond Canto VIII as genuine is that Mallinātha has not commented on it.

An examination of the two portions of the *K.S.* also leads to the same conclusion. The first portion (upto Canto VIII) has no frequentative form while the second (from Cantos IX-XVII) has a few of them e.g. *lelihāna* (XVI.16), *dodhūyamāna* (XVII.30), *dandahyamāna* (XVII.39).

The first portion does not have a word with *akac* while the second one has it: *ahakapramukhyān* (XII.46). The second portion furnishes instances of hiatus when followed by *o* enjoined by Pāṇīnī by *ot* (1.1.15), e.g. *aho aho devagaṇāḥ* (XII. 54), *atho acumbat* (XIII.19), *ittham vilokya surasainyam atho aśeṣaṁ* (XVII.33) while the first portion has nothing of the kind. The words *giriśa* and *praphulla* occur four times each in the first portion: *giriśena paścāt* (I.37), *giriśo'numene* (I.59), *giriśam upacacāra* (I.60), *giriśāya gaurī* (III.65), *praphullarājīvaṁ ivāṅkamadhye* (III.45), *praphullakāśā vasudheva reje* (VII.11), *praphullavṛkṣaiḥ kaṭakair iva svaiḥ* (VII.52), *praphullacakṣuḥ kumudaḥ kumāryā* (VII.74), while they just do not figure in the second. Unlike the first portion there is tautology in the second, e.g. *ratānandasukhasya* (IX.16), *adhikakāntikāntaḥ* (XIII,8) *vihārahelāgatibhiḥ* (IX.37), *nirdagdham ātmano dehaṁ durvahaṁ voḍhum akṣamaḥ* (X.13.), *sāndrapramodo-dayasaukhyahetu-bhūtam* (X.19), *kalahakelikutūhalotkam* (XVII.12.). There is a whole lot of made-up words in the second, particularly with reference to Kumāra (Skanda), Indra and Candra but not in the first section.

Made-up words for Kumāra

Smarārātisutaḥ (XII.47), *Andhakārātisutasya* (XIII.17.), *Adriputrīmaheśaputrāya* (XIII. 29), *Smaraśatrusūnuḥ* (XIII. 33), *Śailasutātanūjaḥ* (XIII. 45), *Andhakaśatrūsūnunā* (XIV. 1), *Andhakadveṣitanūjam* (XIV. 8), *Tripurāntakātmajam* (XIV. 9),

Manmathamardanātmajam (XV.2), *Manmathaśatrusūnunā* (XV.3), *Smarārisūnoḥ* (XV.38, 40; XVII.6), *Purārisūnoḥ* (XV.49; XVII.7), *Tripurāriputram* (XVII.18), *Makaradhvajaśatrusūnum* (XVII.46), *Tripurārisūnum* (XVII.48), *Viṣamaśarāreḥ sūnuna* (XVII.55).

Made-up word for Indra

Pulomaputrīdayitaḥ (XII. 22; XIII. 9)

Made-up word for Candra (moon)

Triyāmāramaṇaḥ (XIII. 8)

Unlike his successors like Bhāravi and Māgha, Kālidāsa is not in the habit of using unfamiliar words. Occurrence of some of them like, *kṛpīṭayoni* (X. 16) for fire, *saṅkrandana* (XII. 3) for Indra, *Kāsāra* (XIV. 7) for he-buffalo in the second part is a clear departure from the Kālidāsan practice. So is the eulogy for the celestial Gaṅgā (X. 28-36) which is reminiscent of later *stotra* type of poetry.

Along with tautology could be mentioned unnecessary padding which is noticeable in the second portion. In *Tripurāsurāri* (XIII. 20), the word *asura* is unnecessary. Śiva is always called *Tripurāri*. *Asura* is just a padding here. In *raṇapravīro hi surān avocat* (XIII. 13.), *hi* is superfluous-though the commentaries like *Śiśutoṣinī* have tried to offer justification for it by pointing out that it denotes certainty, *hi niśçayaḥ* which, however, is a weak defence. The use of *hi* in the present case is not in the same strain as *in kleśaḥ phalena hi punar navatāṁ vidhatte.*

Kālidāsa is known for his similes which have a charm of their own. He is very frequent with them as also very original. While there are numerous similes in the first portion, there are just six of them in the second which considering its volume is rather a small number and they too lack the charm and the felicity of those in the first as also Kālidāsa's other works.

In the case of a son, Kālidāsa's practice, as noticeable in his various works is that he either relates him to the father or the

mother but never to both, e.g. *babhūva bhāveṣu dilīpanandanaḥ* (*Raghuvaṁṣa*, III. 41); *dilīpasūnoḥ sa bṛhadbhujāntaram* (III. 54); *sudakṣiṇāsūnur api nyavartata* (III. 67); *dauṣyantiṁ apratiratham* (*Abhijñānaśākuntala*, IV. 20); *kaccid abhinanditas tvayā eṣa śākuntaleyaḥ* (VII. 32/33) where Raghu is referred to as the son of Dilīpa or of Sudakṣiṇā, and Bharata, of Duṣyanta or of Śakuntalā. The same practice is met with in the first portion of the *K.S.* where Pārvatī is spoken of as the daughter of the mountain (Himalāya) *śailātmajā, adritanayā* and so on. In the second portion, however, Kumāra (Kārttikeya) is spoken of as the son of Śiva and Pārvatī, not always as the son of either Śiva or of Pārvatī which should have been the case keeping in view the Kālidāsan practice, e.g. *maheśādrisutāsutasya* (XI. 39); *girīśagaurītanayena* (XIII. 9); *adriputrīmaheśaputrāya* (XIII. 29); *tanayo'si girīśagauryoḥ* (XVII. 14).

One more argument against Kālidāsa having composed the work upto Canto XVII could be that instead of naming his work *K.S.*, he would have named it, keeping in view the victory over the villain, *Tārakavadha* like the Prakrit works *Kaṁsavaho*, *Gauḍavaho* or named it *Tārakavijaya*, victory over Tāraka, in line with the titles like *Haravijaya*.

It may well be argued here as to how the work could be named *K.S.*, the birth of Kumāra, if the genuine portion of it is to be accepted to be upto Canto VIII only, for it does not describe the birth of Kumāra. The answer to this could be that with the marriage of Śiva and Pārvatī and their union, the birth of a son could be an obvious deduction.

All this would point to the portion upto Canto VIII being that of Kālidāsa. What follows might well have been composed by a later writer to ensure its perpetuity ascribed to the master poet.

2

Yajñas (Sacrifices) in Kālidāsa

The works of Kālidāsa are replete with reference to sacrifices or things connected with them. This should not be unusual in view of his description of hermitages and penance groves with ascetics for whom performance of sacrifices was a matter of course. Then there were kings who organized big sacrifices which would last long and to which they would invite important sages and seers of the time. They would either do so for the fulfilment of some wish like the birth of a son or to proclaim their supremacy among contemporary kings.

Kālidāsa must have lived in an age when he would have seen columns of smoke going up the sky and heard of the chant of the Vedic *mantras* to enable him to describe them with a certain intimacy. A major part of his themes he has laid in penance groves, Tapovanas or hermitages, Āśramas of Kaṇva, Mārīca and other sages. Duṣyanta, the king of Hastināpura, reaches it in course of hunting. The Āśramites come to know of this and send him the sons of the Ṛṣis, the Ṛṣikumāras, with the request that he should stay in the Āśrama for a few days. The reason: On account of the absence of Kulapati Kaṇva the demons are causing obstructions to their sacrifices: *tatrabhavataḥ kulapater asānnidhyād rakṣāṁsi na iṣṭivighnam utpādayanti*[1]. The king agrees. The sacrifices go on, the king taking care of the hindrances. As they conclude, he is sent off by the sages for his capital: *adya rājarṣir iṣṭiṁ samāpya ṛṣibhir visarjitaḥ*.........[2]

For the performance of the sacrifice an altar, *vedi*, was laid, around which was placed the sacred Kuśa grass. The Ṛtviis or

the sacrificial priests would then light the fire and pour oblations into it. A pupil of the sacrificer, the Yajamānaśiṣya, in the *Abhijñānaśākuntala* is shown carrying the Kuśa grass which he is to pass on to the sacrificial priests: *yāvad imān vedisaṁstaraṇārthaṁ darbhān ṛtvigbhya upanayāmi*[3].

Back in his Āśrama, Kaṇva arranges for sending Śakuntalā to her husband's home. At the time of her departure he asks her to walk round the fires to which sacrifice had just been offered: *itaḥ sadyohutāgnīn pradakṣiṇīkuruṣva*[4]. He then blesses her in Ṛgvedic metre: *ṛkchandasā 'śāste*–'May these sacrificial fires having their places assigned them round the altar with sacrificial sticks offered to them and the Kuśa grass strewn round them, chasing away evil with the odours of sacrificial offerings, purify you:

> *amī vediṁ paritaḥ kḷptadhiṣṇyāḥ*
> *samidvantaḥ prāntasaṁstīrṇadarbhāḥ* ।
> *apaghnanto duritaṁ havyavāhair*
> *vaitānās tvāṁ vahnayaḥ pāvayantu* ॥[5]

The plural number in sacrificial fires, *vahnayaḥ,* is indicative here of more than one fire. It probably refers to three that are usually worshipped by the Agnihotrins: the Gārhapatya, the Dakṣiṇāgni and the Āhavanīya which are collectively called Tretā according to Manu[6]. Kālidāsa too calls them as such in describing the smoke filling the path of Rāma's aerial car on his return from Laṅkā to Ayodhyā:

> *tretāgnidhūmāgram anindyakīrtes*
> *tasyedam ākrāntavimānamārgam* ।
> *ghrātvā havirgandhi rajovimuktaḥ*
> *samaśnute me laghimānam ātmā* ॥[7]

and in describing the three brothers of Rāma as having the lustre of three fires: *itare 'pi raghor vaṁśyās trayas tretāgnitejasaḥ*[8]. There is indirect reference to three fires when Kautsa approaching Raghu is told by him to wait like the fourth fire for two or three days in his fire sanctuary: *vasaṅś caturtho 'gnir ivāgnyagāre*[9].

It is only once that Kālidāsa in his works gives the number of fires as four and that is in the context of the description of the

sage Sutīkṣṇa who is spoken of as practising penance in the midst of four fires: *havirbhujām edhavatām caturṇāṁ madhye .... asau tapasyati*[10].

Kaṇva's statement that the fires have their assigned places on the altar agrees very well with the Vedic practice. The Gārhapatya is situated in the middle of the western part of the Vedi, the Dakṣiṇāgni is near the south-western corner of it and the Āhavanīya is at the eastern end of it.

Every Agnihotrin or worshipper of fire in days of yore had a separate room, or if circumstances permitted, a house dedicated to the holy fires. Kālidāsa refers to this in three places, one, when the incorporeal metrical speech informs Kaṇva of Śakuntalā's marriage as he had entered the fire sanctuary: *agniśaraṇaṁ praviṣṭasya śarīraṁ vinā chandomayyā vācā*[11], the second time, when Duṣyanta asks his staff bearer Vetravatī to lead the way to the fire sanctuary where he is to receive the pupils of Kaṇva and Gautamī who had escorted Śakuntalā to him: *Vetravati! agniśaraṇamārgam ādeśaya*[12] and the third time when Raghu asks Kautsa to wait for three or four days in the fire sanctuary while he would endeavour to accomplish his object: *vasaṅś caturtho 'gnir ivāgnyagāre ... dvitrāṇy ahāny arhasi soḍhum.*[13] Now, the word used in the *Abhijñānaśākuntala* for fire sanctuary is *agniśaraṇa* while that used in the *Raghuvaṁśa* is *agnyagāra*. Both have the same meaning of a house for sacred fires. One of the alternative meanings of *agāra* is house. Kālidāsa uses it in this sense in the *Meghadūta*: *tatrāgāraṁ dhanapatigṛhān uttareṇāsmadīyam.*[14]

As per tradition, offerings in the sacrifices go to the deities who are called for that reason *havirbhuj*. In the *Abhijñāna-śākuntala* even the sage couple Dākṣāyaṇī and Mārīca in whose Aśrama Śakuntalā takes shelter after her repudiation by her husband is called so. Not only that, it is said to be the foremost among them: *yajñabhāgeśvaram...*[15] *dvandvaṁ dakṣamarīcisambhavam.* In the *Kumārasambhava* even the mount Himālaya is assigned that position: *yajñabhāgajuṣāṁ madhye padam ātasthuṣā tvayā.*[16]

Though the Ṛṣis could, through their spiritual power itself, ward off obstructions to their sacrifices from demons wont to disrupt them, they would normally not like to do so for fear of its depletion. Raghu specifically enquires from Kautsa whether his preceptor Varatantu has not to spend his threefold penance treasured up by him to remove impediments. The normal course for the ascetics was to approach the rulers of the time and to request them for protection. It was only when that was not available that they would strike the disruptor with their curse-arm and spend their penance: *trāṇābhāve hi śāpāstrāḥ kurvanti tapaso vyayam.*[17]

The theme of the rulers or their sons being called upon by ascetics to afford them protection is taken up by Kālidāsa in two of his works, in the *Abhijñānaśākuntala* as noted above as also the time when Duṣyanta hears a call informing him that while the vesper sacrifices, the *savanakarman*, are commenced, the shadows of flesheaters are inspiring terror in various ways: *savanakarmaṇi sampravṛtte chāyāś caranti bahudhā bhayam ādadhānāḥ....piśitāśanānām*[18] and in the *Raghuvaṁśa* at two places, first time when the sage Viśvāmitra approaches King Daśaratha to spare Rāma for him to remove obstruction to his sacrifice: *kauśikena kila sa kṣitīśvaro rāmam adhvaravighāta-śāntaye... yācitaḥ*[19] who together with Lakṣmaṇa afforded him protection while he had entered upon the initiatory ceremonies of the sacrifice: *tatra dīkṣitam ṛṣiṁ rarakṣatuḥ*[20] with the result that the priests were able to complete his (Viśvāmitra's), while he was observing silence, sacrificial rites in due order: *ṛtvijaḥ kulapater yathākramaṁ vāgyatasya niravartayan kriyāḥ*[21] and the other time when the sages living on the banks of the Yamunā with their sacrifice disrupted by Lavaṇa came to Rāma for protection:

> *lavaṇena viluptejyās tāmisreṇa tam abhyayuḥ।*
> *munayo yamunābhājaḥ saraṇyaṁ śaraṇārthinaḥ ॥*[22]

The sages did have their power of asceticism which could afford them protection but they thought that since Rāma was there, there was no need for them to do so and attack Lavaṇa with it: *avekṣya rāmaṁ te tasmin na prajahruḥ svatejasā,*[23] for, in the

absence of a protector only do the curse-armed ones expend their ascetic virtue: *trāṇābhāve hi śāpāstrāḥ kurvanti tapaso vyayam.*

While enumerating the qualities of the scions of the race of Raghu Kālidāsa mentions one which is particularly relevant to the present study. It is their offering oblations to fire according to prescribed rules: *yathāvidhihutāgnīnām.*[24] Dilīpa going to Vasiṣṭha to enquire of the cause of his issuelessness and to know the means to be out of it mentions to him his obscured state for want of an issue, *prajālopanimīlitaḥ*[25], though he is purified by sacrifices, *ijyāviśuddhātmā*[26]. The sacrifices may not only serve the purpose of self-purification, they may also lead to meterial prosperity. Dilīpa mentions to Vasiṣṭha that the oblation duly offered by him to the holy fires turns into rain for nourishing the crops which otherwise would wither by drought:

> *havir āvarjitaṁ hotas tvaya vidhivad agniṣu।*
> *vṛṣṭir bhavati sasyānam avagrahaviśoṣiṇām॥*[27]

The *mantras* that he, their revealer, the *mantrakṛt*[28], the repository of the Atharva lore, *atharvanidhiḥ*[29], utters keeps the enemy away and accounts for the welfare of the people.

Since ghee was the principal offering in the sacrifices, the cow, the means of obtaining it, had an importance of its own for the sacrifice. It is said to be the *āhutisādhana*, the source of oblation, for the *hotṛ*[30], the sacrificer, who maintains the sacrificial fire: *āhitāgni*[31].

In addition to making a general observation like *agnicit*, one who has consecrated the sacred fires as in the case of Aja[32] or *yajvan*[33], sacrificer as in the case of Kṣemadhanvan Kālidāsa mentions a number of kings having performed certain specific sacrifices. Dilīpa performed ninety-nine Aśvamedhas[34] and, though he could not perform the hundredth one; his horse guarded by his son Raghu having been taken away by Indra who would not part with it, (though challenged by the former, not wanting the nomenclature of Śatakratu to pass on to someone else); he got its full fruit.[35] Daśaratha performed the Putreṣṭi sacrifice for begetting sons.[36] Raghu performed the Viśvajit sacrifice wherein he gave away in charity all his possessions.[37] Rāma performed

the Aśvamedha sacrifice[38] wherein he placed the figure of exiled Sītā in gold by his side.[39] Sītā's father Janaka performed a sacrifice, name not given, but inferrable to be Aśvamedha because of the mention of Yūpa in a reference to its conclusion: *yūpavaty avasite kriyāvidhau*[40] and its mention by the word *kratu* with which it is referred to elsewhere, to which he had invited the sage Viśvāmitra: *taṁ nyamantrayata sambhṛtakratur maithilaḥ*[41] who had taken Rāma also with him. It was there that the incident of the lifting of the bow and its breaking had led to the marriage of Rāma with Sītā.

There is reference by Rāma to the Aśvamedha intended to be performed in the context of the ocean having been enlarged by his ancestors when they had dug into the earth in search of the sacrificial horse of their father that had been taken down by the sage Kapila to the nether regions:

> *guror yiyakṣoḥ kapilena medhye*
> *rasātalaṁ saṅkramite turaṅge*।
> *tadartham urvīm avadārayadbhiḥ*
> *pūrvaiḥ kilāyaṁ parivardhito naḥ*॥[42]

Rāma's grandson Atithi is also described to have performed the Aśvamedha sacrifice, *jigīṣor aśvamedhāya*[43], and that is incidentally the last reference to Aśvamedha in the *Raghuvaṁśa*.

Since the Aśvamedha involved the killing of the horse, it was but natural that Kālidāsa should have made a frequent reference to the Yūpa, the sacrificial post, to which the animal was tied befrore it was slaughtered.

The Yogin Kārtavīrya is said to have fixed sacrificial posts in eighteen continents:

> *aṣṭādaśadvīpanikhātayūpaḥ*
> ....
> *babhūva yogī kila kārtavīryaḥ*॥[44]

The sacrificial ceremony performed by Janaka consisted of the Yūpa: *yūpavaty avasite krīyāvidhau*[45], Daśaratha is said to have made the banks of the rivers Tamasā and Sarayū glisten with the loftly golden Yūpas:

kratuṣu tena visarjitamaulinā
bhujasamāhṛtadigvasunā kṛtāḥ।
kanakayūpasamucchrayaśobhino
vitamasā tamasāsarayūtaṭāḥ॥[46]

Rāma in the aerial car points to Sītā the banks of the river Sarayū flowing by Ayodhyā lined all along by the sacrificial posts, the Yūpas[47]. The mention is in the context of the horse sacrifice, the *turaṅgamedha*[48].

Rāma's son Kuśa on his way back to Ayodhyā to shift his capital to it saw on reaching the banks of the Sarayū hundreds of Yūpas, with square pavements for their pedestals, of the descendants of Raghu having performed sacrifices:

ity adhvanaḥ kaiścid ahobhir ante
kūlaṁ samāsādya kuśaḥ sarayvāḥ।
vedipratiṣṭhān vitatādhvarāṇāṁ
yūpān apaśyac chataśo raghūṇām॥[49]

Śiva in the guise of a Brahmacārin while dissuading Pārvatī from her resolve to win him for her, says that the good do not accord a stake, *śūla*, in the cremation ground the Vedic honour due to a sacrificial post: *apekṣyate sādhujanena vaidikī śmaśānaśūlasya na yūpasatkriyā.*[50]

If it was Aśvamedha, the animal killed was horse. If it was Gomedha, it could even be cow. King Rantideva is mentioned by Kālidāsa to have slaughtered cows. The cloud in the *Meghadūta* is asked to tarry for a while on the river (Carmaṇvatī) to do honour to the glory of the king that had appeared on the earth in the form of a river:

vyālambethāḥ surabhitanayālambhajāṁ mānayiṣyan
srotomūrtyā bhuvi pariṇatāṁ rantidevasya kīrtim॥[51]

Rāma in the aerial car while overflying the forests also draws Sītā's attention to a number of Āśramas and Tapovanas of the Ṛṣis giving his comments on their involvement in the sacrifices. The ascetic Sutīkṣṇa he mentions as practising penance in the midst of the four fires fed with fuel: *havirbhujām edhavatāṁ caturṇāṁ madhye*[52]. The sage Śarabhaṅga after keeping the sacred

fire and after continuing to propitiate it with sacred fuel for long, *cirāya santarpya samidbhir agnim*, at last offered his body consecrated with *mantras* to it:

yo mantrapūtāṁ tanum apy ahauṣīt//[53]

The ablution at the conclusion of the sacrifice called *avabhṛtha* is referred to by Kālidāsa at more than one place, once in the context of the mention of Nandinī's milk which was said to be more sanctifying than it (the *avabhṛtha*): *bhuvaṁ koṣṇena kuṇḍodhnī medhyenāvabhṛthād api*[54], the second time in the context of Daśratha having had it: *avabhṛthaprayataḥ*[55], the third time Viśvāmitra having had it: *avabhṛthāpluto muniḥ*[56] and the fourth time in the context of Rāma's mention of the Ikṣvākus having had it: *turaṅgamedhāvabhṛthāvatīrṇair ikṣvākubhiḥ*[57].

Kālidāsa uses a number of words for sacrifice: *yajña,*[58] *ijyā,*[59] *homa,*[60] *adhvara,*[61] *kratu,*[62] *makha,*[63] *iṣṭi,*[64] and *vitāna* the last one identifyable from its derivative Taddhita use *vaitāna* found first in the context of the sacred water *vaitānikaṁ śāntyudakam*[65] and the other time at Śakuntalā'a circumambulation of the sacred fires *vaitānā vahnayaḥ*[66]. Sometimes the idea of the sacrifice or sacrificial rites is just conveyed by the general word *kriyā*, act. Dilīpa asking the lion to accept him in lieu of the cow says by doing so neither the means for the sacrifice of the Muni (Vasiṣṭha) would be destroyed, *bhaved aluptaś ca muneḥ kriyārthaḥ*[67], nor would the dinner-after-fast of his be violated. Raghu while asking Indra as to why he should cause obstruction to the sacrifice of his father also uses this word: *madguroḥ kriyāvighātāya kathaṁ pravartase*[68]. After Rāma had removed the obstruction by demons the sacrificers were able to perform the sacrificial rites for Viśvāmitra. In this context too the same word figures: *ṛtvijaḥ kulapater yathākramaṁ vāgyatasya niravartayan kriyāḥ*[69]. So does it figure in connection with the mention of the conclusion of the sacrificial rites of Janaka: *yūpavaty avasite kriyāvidhau*[70]. Once a while even the word *karman* appears to carry the meaning of sacrifice or sacrificial ceremonies. When Agnivarṇa was ill, his ministers made out to the suspecting subjects that he was engaged in performing sacrificial ceremonies for the birth of a

son: *bāḍham eṣu divaseṣu pārthivaḥ karma sādhayati putrajanmane*[71]. The bigger sacrifices like the Aśvamedha and the Viśvajit were referred to occasionally with the word *mahat*: *tad aṅgam agryaṁ maghavan mahākratoḥ*,[72] *iti kṣitīśo navatiṁ navādhikāṁ mahākratūnām........tatāna*,[73] *ṛtvijaḥ sa tathā 'narca dakṣiṇābhir mahākratau*,[74] *putro raghus tasya padaṁ praśāsti mahākrator viśvajitaḥ prayoktā.*[75] Interestingly, the word *yāga* for sacrifice never figures in the works of Kālidāsa.

The words for sacrifice mostly have been used by the great poet as synonyms though in ritualistic texts they go with a particular sacrifice for which his use of a number of different words for the same sacrifice can be cited as proof, e.g., *homa*, *makha* and *kratu* for Aśvamedha, *yajña, adhvara* and *makha* for Viśvajit and so on.[76]

It went with the rules of the sacrifice that the fee and the gifts were to be given at the conclusion of the sacrifice without which it was taken to be as good as futile: *hato yajñas tv adakṣiṇaḥ.* Kālidāsa mentions it first in the context of the coronation of Atithi, so of Kuśa and the grandson of Rāma so that Snātakas could complete their sacrifices with liberal gifts:

> *sa tāvad abhiṣekānte snātakebhyo dadau vasu* ।
> *yāvataiṣāṁ samāpyeran yajñāḥ paryāptadakṣiṇāḥ* ॥[77]

and the second time in the context of the performance of the Aśvamedha sacrifice by the same king:

> *ṛtvijaḥ sa tathānarca dakṣiṇābhir mahākratau* ।
> *yathā sādhāraṇībhūtaṁ nāmāsya dhanadasya ca* ॥[78]

Called Dīrghasatras some of the sacrifices would last very long. Patañjali in his *Mahābhāṣya* mentions them as going on for a hundred or even a thousand years: *vārṣaśatikāni vārṣasāhasrikāni*. Kālidāsa for once makes a mention of the same in the context of the non-availability of the divine cow Surabhi (who had cursed Dilīpa) for her being in the nether region, *pātāla*, for providing oblation, *havis*, for the Dīrghasatra of Pracetas:

> *haviṣe dīrghasatrasya sā cedānīṁ pracetasaḥ* ।
> *bhujaṅgapihitadvāraṁ pātālam adhitiṣṭhati* ॥[79]

It is only once a while that the sacrificial instrument is referred to by Kālidāsa. There is mention of the *sruc*, the long sacrificial ladle, made of the *vikaṅkata* wood in the context of the disruption of Viśvāmitra's sacrifice. As the Ṛtvijs noticed the Vedi defiled with large drops of blood, they got so upset that the ladles dropped down from them:

vīkṣya vedim atha raktabindubhir
bandhujīvapṛthubhiḥ pradūṣitām।
sambhramo 'bhavad apoḍhakarmaṇām
ṛtvijām cyutavikaṅkatasrucām॥[80]

There is also mention of the sacrificial food, *caru*, which Daśaratha is said to have divided among his wives: *sa tejo vaiṣṇavaṁ patnyor vibheje carusaṁjñitam*[81].

Oblation to sacred fire is of common enough occurrence in Kālidāsa. Among the many good things happening at the time of the birth of Raghu one is the household fire receiving oblation with the flame rightward:

pradakṣiṇārcir havir agnir ādade।[82]

The same thing happened at the lustration caremony of the horses at the start of his victory expedition:

tasmai samyag ghuto vahnir vājinīrajanāvidhau।
pradakṣiṇārcir vyājena hasteneva jayaṁ dadau॥ [83]

The augmentation of the natural splendour of fire with oblation is used by Kālidāsa in the context of the description of the sons of Daśaratha to compare the improvement (lit. increase) of their natural modesty by means of the method of educaton of discipline (which they underwent):

svābhāvikaṁ vinītatvaṁ teṣāṁ vinayakarmaṇām।
mumūrccha sahajaṁ tejo haviṣeva havirbhujām॥[84]

The red Karṇikāra is compared by him to the fire blazing with oblations:

hutahutāśanadīpti yuvatayaḥ kusumaṁ dadur āhitaṁ tadalake।[85]

It is worth noting that quite a few times that Kālidāsa makes a mention of offering of oblations into the fire, he uses the word

vidhinā[86] or *yathāvidhi*[87] or *vidhivat*,[88] or *yathāvat*[89] or *samyak*[90] according to rule, in due order, with it. A sacrifice has to be performed according to rules or the procedure going with it as detailed in the relevant texts.

Kālidāsa belonged to a civilization when Vedic sacrifices were stil in vogue, when altars were made and strewn around with the sacred Darbha grass, when the sacred fires, three or four, with each a specified place for it were lit, when an adequate stock of sacrificial firewood was maintained, when the priests, the Ṛtvijs, would help perform sacrifices for the Yajamānas or the Yājyas, when sages would pronounce blessings in Vedic metres and reveal the *mantras*, when kings and emperors would take pride in performing sacrifices, big and small, the daily ones and special ones requiring elaborate arrangements and would have on their completion the sacred *avabhṛtha* ablution. This was a civlization which has so much permeated the spirit of Kālidāsa that it has found spontaneous expression all through his immortal works.

REFERENCES

Note: The references and quotations in the article are from the text of Kālidāsa's works as given in the *Kālidāsagranthāvalī*, edited by Rewa Prasad Dwivedi, Banaras Hindu University, Varanasi, 1976.

1. *Abhijñānaśākuntala* (*Abh.Ś*), Act II, p. 456.
2. ibid., Act, IV, p. 476.
3. ibid., Act III, p. 459.
4. ibid., Act IV, p. 486.
5. *Manusmṛti*, ibid.
6. *Manusmṛti*, II. 231.
7. *Raghuvaṁśa* (*Ragh.*), XIII. 37, p. 205.
8. ibid., XV. 35, p. 222.
9. ibid., V. 25, p. 136.
10. ibid., XIII. 41, p. 205.
    The observation of Pandit, as quoted by Nandargikar, on this is that 'this refers to what is called the *pañcāgnisādhana*, or a kind of mortification practised between four fires, one in front, one

behind and one on either side, and the summer sun shining on the head as the fifth'.

The Raghuvaṁśa of Kālidāsa, Motilal Banarsidass, Delhi, 1982, p. 881.

Though Manu at one place, II. 231, mentions the holy fires to be three, the Dakṣiṇa, the Gārhapatya and the Āhavanīya, at other places, III. 100, 185, he mentions them to be five, the two more being Sabhya and the Āvasathya. It is possible that Kālidāsa in his mention of four fires had in his mind one of the two, the Sabhya or Āvasathya in addition to the three referred to by the term Tretā.

11. *Abh. S.*, Act IV, p. 482.
12. ibid., Act V, p. 498.
13. *Raghu.*, V. 25, p. 136.
14. *Meghadūta* (*Megha.*), Uttaramegha, verse 12.
15. Abh.S., Act VII, p.556.
16. *Kumārasambhava*, (Ku Sam.), VI.72, p.81
17. *Raghu.*, XV.3., p.219
18. *Abh.* S., Act III, p.475
19. *Raghu.*, XI. 1, p. 183.
20. ibid., XI. 24, p. 185.
21. ibid., XI. 30, p. 185.
22. ibid., XV. 2, p. 219.
23. ibid., XV. 3., p. 219.
24. ibid., I. 6, p. 103.
25. ibid., I.68, p. 108.
26. ibid.
27. ibid., I. 62, p. 108.
28. ibid., I. 61, p. 108.
29. ibid.
30. ibid., I. 82, p. 110.
31. ibid., II. 44, p. 115.
32. ibid., VIII. 25, p. 159.
33. ibid., XVIII. 12, p. 245.
34. *apūrṇam ekena śatakratūśpamaḥ śataṁ kratūnām apavighnam āpa saḥ*, ibid., III. 38, p. 122.
35. *ajasradīkṣāprayatas sa madguruḥ krator aśeṣeṇa phalena yujyatām*, ibid., III. 65, p. 124.
36. *tam adhvare viśvajiti kṣitīśaṁ niḥśeṣaviśrāṇitakośajātam*, ibid., V. p. 134.

37. *ṛṣyaśṛṅgādayas tasya santaḥ santānakāṅkṣiṇaḥ ārebhire jitātmānaḥ putrīyām iṣṭim ṛtvijaḥ*, ibid., X.4, p. 175.
38. *tam adhvarāya muktāśvam*, ibid ., X. 5, p. 175.
39. *vidher adhikasambhāras tataḥ pravavṛte makhaḥ*, ibid., XV. 62, p. 224
40. ibid., XI. 37, p. 186.
41. ibid., XI. 32, p. 185.
42. ibid., XIII. 3, p. 202.
43. ibid., XVII. 76, p. 242.
44. ibid., VI. 38, p. 145.
45. ibid., XI. 37, p. 186.
46. ibid., IX. 20, p. 167.
47. *jalāni sā tīranikhātayūpā*, ibid., XIII. 61, p. 207.
48. *turaṅgamedhāvabhṛthāvatīrṇair ikṣvākubhiḥ puṇyatarīkṛtāni*, ibid.
49. ibid., XVI. 35, p. 231.
50. *Ku. Sam*., V. 73, p. 74.
51. *Megha*, Purvamegha, verse 45, p. 33.
52. *Raghu*., XIII. 41, p. 205.
53. ibid., XIII. 45, p. 206.
54. *bhuvaṁ koṣnena kuṇḍodhnī medhyenāvabhṛthād api*, ibid, I. 84, p. 110.
55. ibid., IX. 22, p. 168.
56. ibid., XI. 31, p. 185.
57. ibid., XIII. 61, p. 207.
58. pp. 81, 556.
59. pp. 108, 23, 219
60. p. 144.
61. pp. 134, 183, 223, 231.
62. pp. 122, 124, 148, 186.
63. pp. 122, 135, 190, 224.
64. p. 175.
65. *Abh. S.*, Act III, p. 459.
66. ibid., Act IV, p. 486.
67. *Raghu*., II. 55, p. 116.
68. ibid., III. 44, p. 122.
69. ibid., XI. 30, p. 185.
70. ibid., XI. 37, p. 186.
71. ibid., XIX. 52, p. 253.

72. ibid., III. 46, p. 122.
73. ibid., III. 69, p. 124.
74. ibid., XVII. 80, p. 243.
75. ibid., VI. 76, p. 148.
76. ibid., III. 38, 39, 45, pp. 122, IV. 86, p. 133, V.6, pp. 134, 135.
77. ibid., XVIII. 17, p. 237.
78. ibid., XVII. 80, p. 243.
79. ibid., I. 80, p. 109.
80. ibid., XI. 25, p. 185.
81. ibid., X. 54, p. 179.
82. ibid., IV. 25, p. 128.
83. ibid., IV. 25, p. 128.
84. ibid., X. 79, p. 182.
85. ibid., IX. 40, p. 169.
86. *yad agnau vidhinā hutam, Ku. Sam.*,VI.6, p.77.
87. *yathāvidhihutāgnīnām, Raghu.*, I.6, p. 103.
88. *havir āvarjitaṁ hotas tvayā vidhivad agniṣu* (mark the plural indicative of the three fires), ibid., I. 62, p. 108.
89. *tato yathāvad vihitādhvarāya*, ibid., V. 19, p. 135.
90. *tasmai samyag ghuto vahniḥ*, ibid., IV. 25, p. 128.

IX

संस्कृत के अर्वाचीन समस्याप्रधान रूपक

संस्कृत-नाट्य-वाङ्मय की अपनी सुदीर्घ परम्परा है, जो चलते-चलते आज तक भी आ पहुँची है। बीसवीं शताब्दी में ही सैकड़ों रूपकों की रचना हुई है अतः संस्कृत-नाट्य-वाङ्मय में इस कारण प्राचीनता और अर्वाचीनता का अद्‌भुत सम्मिश्रण है।

जहाँ प्राचीनता से परिपक्वता आती है वहाँ कतिपय कड़ियाँ और परम्पराएं भी साथ लग जाती हैं। यही संस्कृत-नाट्य-वाङ्मय के साथ भी हुआ। शताब्दियों तक यह रूढ़ियों से जकड़ा रहा। भरतमुनि के नियमों से बंधा रहा। केवल अर्वाचीन काल में ही इन रूढ़ियों और नियमों के बन्धन में कुछ शिथिलता आ सकी; और यह स्वाभाविक ही था। जहाँ चारों ओर रूढ़ियों और परम्पराओं की जकड़न में शिथिलता आ रही हो वहां नाट्य-वाङ्मय में भी शिथिलता न आ जाय यह सम्भव नहीं था। वर्तमान युग का संस्कृत नाट्यकार कथानकों के लिये केवल रामायण, महाभारत, पुराणादि तक ही अपने को सीमित न रख आसपास के जीवन से उन्हें खोजने में लग गया। उसने उसमे झांका तो पाया कि उसके लिये बहुत सामग्री है। वहाँ उसे लगा कि उसकी अनेक समस्याएं, उसके अपने समाज की समस्याएं, उसके सामने मुंह बाये खड़ीं हैं। एक सच्चे साहित्यकार की भाँति वह उनके चित्रण करने में लग गया। साहित्य जनजीवन का प्रतिबिम्ब होता है। वह साहित्य संस्कृत में है इससे क्या हुआ। संस्कृत साहित्यकार कब तक अपने परिवेश से कटा रह सकता है। वह समाज का है। उसकी समस्याओं को अपने वाङ्मय में मूर्त रूप देने का उसने निश्चय किया, जिससे कि समाज का ध्यान उनकी ओर आकर्षित हो सके और वह उनके समाधान में गतिशील हो। बर्नार्ड शा आदि अनेक पाश्चात्य नाट्यकारों ने यही किया। फिर भला संस्कृत नाट्यकार क्यों पीछे रहे। उसने भी यही किया। उसने अपनी नाट्य कृतियों में अनेक ज्वलन्त समस्याओं को उठाया। इसके परिणामस्वरूप अर्वाचीन संस्कृत-नाट्य कृतियों में अनेक समस्या-प्रधान रूपक प्रकाश में आये। उनमें से कतिपय की चर्चा प्रस्तुत

निबन्ध में की जा रही है।

दक्षिण भारत के एक नाटककार श्री सुन्दरराज ने आज के परिवार की समस्या को अपनी एकांकी नाट्यकृति 'स्नुषाविजयम्' का विषय बनाया है। उन्होंने सास बहू की लड़ाई, कलही सास की अच्छी वधू के प्रति विमनस्कता और अपनी दुष्ट कन्या के लिए विशेषानुराग निरूपित कर जहाँ प्रेक्षकों का मनोरंजन करने में सफलता प्राप्त की है वहाँ समाज के समक्ष एक बहुत बड़ा प्रश्न-चिह्न भी लगा दिया है। क्या अच्छी से अच्छी बहू भी सास के कठोर वाग्वाणों से कभी न बचेगी अथवा ननद के व्यंग्य रूपी विष को हमेशा ही उसे चुपचाप पीना पड़ेगा? एकांकी की कथावस्तु इस प्रकार है : दुराशा नामक दुष्ट सास सच्चरित्रा नामक वधू के पीछे पड़ी हुई है। दुराशा का पति सुशील उससे स्पष्ट कह देता है कि तुम्हें अब आगे वधू के वश में रहना है। सास पति से कहती है कि जब मैं तुम्हारे वश में न रही तो बहू किस खेत की मूली है? पिता सुशील कहता है कि वृद्ध माता-पिता का पुत्र और वधू के वश में रहने में ही कल्याण है। इस पर दुराशा की टिप्पणी होती है कि आप ही वश में रहें। मैं गृहस्वामिनी रही हूँ और रहूँगी। सुशील अपनी स्थिति को डावांडोल ही समझता है और सोचने लगता है:

भार्यावशो यदि भवामि वधूविरोधी पुत्रो गुणी स विमुखो मयि तेन हि स्यात्।
वध्वां भजामि यदि वत्सलतां दुराशा मिथ्यापवादमपि मे जनयेदयतीव।।

अगर मैं तटस्थ रहूँ तो शायद अच्छा परिणाम निकले। वह अपनी पत्नी की सखी चारुवृत्ता से भी प्रार्थना करता है कि वह उसकी पत्नी की बुद्धि शुद्ध कर दे।

चारुवृत्ता दुराशा से मिलने आती है तो दुराशा उसे बताती है कि ऐसी बहू आ गई है जो कांटे की भांति चुभ रही है। चारुवृत्ता के पूछने पर कि बहू क्या गड़बड़ करती है, दुराशा उत्तर देती है-छिपा कर तेल रखती हूँ तो चुपड़ लेती है, बन ठन कर शाम को पति के सामने विलासपूर्वक जाती है। इस प्रकार वह मेरे बेटे को वश में कर लेना चाहती है। मैं भला इसे कैसे सह सकती हूँ? दूसरे क्षण ही कहने लगती है-मेरा दामाद तो अपनी मां के वश में है, मेरी कन्या को कुछ समझता ही नहीं। एक दिन दामाद मेरे घर आया तो उसके लिए जो दही आया, उसे बिना मुझसे पूछे अपने पति को भी परोस दिया (लगता है कि विवाह हो जाने पर सास बेटे को बेटा न समझ कर स्वयं ही अपनी बहू का पति ज्यादा समझने लगती है)। मैंने दामाद और अपनी कन्या के लिए जो अच्छा कमरा नियत किया, वहां बहू पहले से ही पति के साथ सोने के लिए पहुंच गई। इस पर चारुवृत्ता उसे समझाती है कि—

स्नुषा यदि सुखं भर्त्रा शयीत रुचिरे गृहे।
पौत्रो भवेद् गुणी कश्चिद्यस्स्ववंशं समुद्धरेत्।।

VIII

वैदेशिकविदुषां संस्कृतरचनाः

विदेशेषु सन्ति नैके संस्कृतविद्वांसः। तत्र संस्कृताध्ययनपरम्पराऽतिपुरातनी। संस्कृतवाङ्मयं तत्रत्या विपश्चिदपश्चिमाः सम्यक् परिशीलयन्ति, गूढं च तद्रहस्यमुद्भिन्दन्ति, सूक्ष्मेक्षिकां च स्वकीयाममन्दमभियोगं च स्वकमभिव्यञ्जन्ति। एवं सत्यपि विरला एव तत्रत्याः संस्कृतेन वक्तुं प्रभवन्ति तल्लेखने वा। न तेन तेषां संस्कृतपाण्डित्यं पल्लवग्राहीति कदाचिदपि शङ्कनीयम्। संस्कृव्यवहारपरम्पराया अभाव एव तत्र हेतुः। न हि संस्कृतं तदीया भाषा। संस्कृतव्यवहारस्यावसरोऽपि तत्र नास्ति। तेन यदि तत्रत्याः संस्कृव्यवहारेऽक्षमास्तर्हि न तत्र किमपि चित्रम्। इदमेव तावच्चित्रं यदेवं स्थितेऽपि, तत्र संस्कृतव्यवहारपरम्पराऽभावेऽपि, सन्ति केचन तादृशा विद्वांसो ये संस्कृतेन पद्यानि रचयन्ति, निबन्धान् निबध्नन्ति, पत्रादिकमपि सुहृज्जनेभ्यः संस्कृतेनैव प्रेषयन्ति। असाधूरणस्तेषामस्यां वाचि समधिकारः। प्रसन्नमधुरश्च तेषां वाग्गुम्फः। निदर्शनार्थं तेषु कतिपयेषां मधुकर्या वृत्त्या सञ्चिताः संस्कृतकृतीरत्र भारतीयानां संस्कृतविदुषां मनोविनोदार्थं प्रस्तुमः।

आसीच्छर्मण्यदेशे वल्द्शिमद्त् नामा सुप्रथितो विद्वान्। सीगित्याख्य आसीत्तस्य गुरुर्यतोऽनेन संस्कृतमधीतम्। गुरोरशीतिवर्षपूर्तिमभिलक्ष्य विदुषाऽनेन स्वकीयाः शुभाशंसाः मन्दाक्रान्ताछन्दसोपनिबद्धैः संस्कृतपद्यैः प्रेषिताः। शर्मण्यदेशीयगातिंगन्विश्वविद्यालयतः समुपलब्धा तत्पाण्डुलिपिः। मेघदूतपद्यानुकारीणि तानि पद्यानि कं सरसहृदयं सहृदयं नानुरञ्जयेयुः—

पृच्छामि त्वां कुसुमरचने गन्धसौरभ्यमाले
दौत्यं हर्तुं स्मरणघटितं धन्यवादं भरन्मे।

गन्तव्यस्ते नगरविदितो धीमतामुत्तमाङ्ग
आग्नेयोक्तेर्विवरणकरो गस्तकौचेयभासः।

जातो वंशे विजयवचनात्प्राप्तकल्याणनाम्नि
विद्वान् यो मे गुरुरपि सखा विद्धि सोऽशीतवर्षः।

आचार्यस्य प्रविश भवनं तस्य पत्नीप्रशिष्टं
गाढग्रन्थं वद सुमधुरं प्राज्ञ विज्ञं पठन्तम्।।
जिज्ञासूनां त्वमसि शरणं बुद्धिधारापयोद-
स्तर्कोपेतश्चतुरमनसा चारु निर्मुक्तशङ्कः।
आकाङ्क्षामो हृदि तव हितं तेन चोच्चैर्ह्वयामो
जीवेच्छ्रीमान् जयतु जयवान् वर्षनानाशतानि।।

पोलैण्डदेश आसीद् ऐण्ड्रूस् गवरोंस्कीतिनामधेयः सुप्रथितो विद्वान्। वार्सानगरे चिराय स वार्साविश्वविद्यालयीयप्राच्यविद्यासंस्थानस्याध्यक्षपदमध्यतिष्ठत्। तस्य सुरगवीपाटवमद्यापि पोलैण्डदेशीयाः सोत्साहं कीर्तयन्ति। एवं हि श्रूयते यद्यदा स छात्र एवासीत्तदा कस्यामपि विद्वत्सभायां समुपस्थातुं फ्रांसदेशराजधानीं पेरीसपुरीमुपेतः। तत्र चाल्पवयस्क इति सभागारे कस्मिंश्चित्कोणे समुपविष्टः। प्रारब्धे सभाकार्ये विद्वत्सु भाषमाणेषु कयाचिदन्तःप्रेरणया स संस्कृतेन पद्यमेकमरचयत्। तच्च पद्यं पत्रखण्डमारोप्य स्वसमीप उपविष्टं कमपि स्वपरिचितमपाठयत्। स च पत्रखण्ड-स्तेनान्यस्मै प्रदत्तस्तेन च ततोऽन्यस्मै। एवं हस्ताद्धस्तं गच्छन्स पत्रखण्डः क्रमेण सभाध्यक्षं प्राप्तः। तेन तत्स्थं पद्यं तथा रमणीयमनुभूतं यत्सभामध्यत एव वाचितं यच्छ्रुत्वा सर्वेऽपि सुतरां चमत्कृताः। तदनन्तरं सभाध्यक्षेण सभाकार्यसञ्चालनार्थं किशोरकः श्रीगवरोंस्कीमहाभागो निमन्त्रितस्तेन च तत्कार्यं महता कौशलेन निर्व्यूढम्। विलक्षणं तत्पद्यं न सम्प्रति कुत्राप्युपलभ्यते। पोलैण्डदेशीयास्तच्चर्चयन्ति परं न तत्सम्प्रति कस्मिन्नप्यस्ति। श्रीगवरोंस्किमहाभागस्य ग्रन्थादिषु निपुणं निरीक्ष्यमाणेषु तत्कदाचिद् दृष्टिपथमापतेत्। भूयान् कालो व्यतीतस्तस्य रचितस्य। कुत्र तत्स्थापितं तेन विदुषेति न कोऽपि सम्प्रति जानाति। तस्यैव विद्वद्गोष्ठीगरिष्ठस्य स्वनामधन्यस्य शिष्य आसीत् सुश्केविच्महाभागो यस्तदनन्तरं प्राच्यविद्यासंस्थानस्य वार्साविश्व-विद्यालयीयस्य तदुत्तराधिकारिरूपेणाध्यक्षपदमप्यलमकरोत्। परश्शतानां निबन्धानां प्रणेता स गुरुकृपया सुरगवीगद्यपद्यबन्धेऽप्यनितरसाधारणीं कामपि नैपुणीमध्यगमत्।

पोलैण्डदेशे, न केवलं पोलैण्डदेश एव, अपि त्वनेकेषु योरूपीयदेशेषु एषा पद्धतिर्यत्तत्रत्या जनाः कस्यापि दिव्यपुरुषस्य जोनस्य वा पौलस्य वाऽथवाऽन्यस्य कस्याप्येवंविधस्य जन्मदिवसमात्मीयं जन्मदिवसमिति स्वीकुर्वन्ति। तच्च नामदिनमिति व्यवहरन्ति। नामदिनं नाम तेषां कृते महानुत्सवः। तादृशमेव किमपि नामदिनमुपलक्ष्य स्वगुरुं श्रीगवरोंस्किमहाभागं प्रति प्रेरिताः शुभाशंसा गद्यपद्यरूपेण सुरगवीरुचिरपदबन्धेन श्रीसुश्केविच्महाभागेन। प्रथमं पद्यान्यत्र तदनन्तरं च गद्यम्। तदुभयमिदं तेन स्वपरवर्तिने प्राच्यसंस्थानाध्यक्षाय श्रीक्रिस्तोफरबिस्कींमहाभागाय 'निबन्द्धिसकाशात्कृतज्ञता-पूर्वकमुपहारीक्रियत' इति पङ्क्तिपूर्वकं प्रदत्तम्। सम्प्रति तत् तस्मिन्नेवास्ति। तत एव च तदुपलभ्य विदुषां मनोविनोदायात्रोपस्थाप्यते। पद्यभागापेक्षया गद्यभागोऽत्रोत्कृष्टतरः।

महाकवेः बाणस्य शैलीमनुकुर्वन् स भारतीयान् संस्कृतविदुषः पाश्चात्यसंस्कृतविदुषां संस्कृतगद्यलेखने कामपि विलक्षणां नैपुणीं परिचाययेत्प्रौढिं चाप्यपूर्वाम्। पद्यरसं प्रथममास्वाद्य गद्यरसमास्वादयन्तु सुधियः—

पद्यभागः

अस्त्वन्येषां बहुलगहनाकीर्णमित्युग्रदुर्गं
क्रान्त्वा क्रान्त्वा स्खलितचरणं कण्टकैर्दीर्णवासः।

अन्ते मोक्षो न इति निहतानिष्टनिर्वेदमेव
आयुःसंज्ञं गमनमचिरान्मृष्टपादाङ्कपङ्क्ति।।

नष्टं नामापि ननु सुतरां का कथा कर्मणामि-
त्युद्दिश्यान्यान् अवमतिपरं कथ्यतां वृत्तविद्भिः।

जीवं तेषां श्रमभरयुतं यातयामं किलैव
वाक्कर्माद्यं लिपिरिव गतं जातु लोकार्णवेऽस्मिन्।।

युष्मन्नाम्ना दशशतकराच्चण्डमुद्द्योतिते तु
सूर्यभ्रान्त्या सकलमपि विद्यत्कुलं (अत्र यतिभङ्गः) तूर्णमेव।

रश्मींस्तारान् क्षयिततिमिरान् सर्वतो विप्रसार्य
विद्यालोकेऽहमहमिकयेवार्ककान्तत्वमैतु।।

भूयोभिः किं कुशलयशसी चक्रवाकामिधे द्वे
स्यातां रात्रावपि नु वियुते संनिधाने सदा ते। न ?

इत्याद्यद्य स्मृतशुभशता निर्गता मद्धृदो वाग्
आशिष्टायै बहुमतगुरोः कल्पतामल्पतायाम्।।

सूर्यादौष्ण्यं वारिराशेश्च शैत्यं
वाताच्छैत्यं वालुकाभ्यो बहुत्वम्।

इत्यादाय त्वत्सकाशं गुरो हे!
गच्छन्त्वद्य प्राग् यथा मन्मनांसि।।

गद्यभागः

"अद्य खल्वष्टाङ्गपातत्वेन गुरून् प्रणमामः। द्वे एव वर्षे अस्माकं गुरुभिरध्याप्यमानानां पर्यायं गते। किन्तु संवत्सरयुगमात्रमूढं दुष्करं यदि सत्यमित्युद्भिन्नकम्पाः संस्कृतविषयालवाल उपदेशप्रभृत्यध्यापनोत्सेकादिव्यापारशतपोषिताः शिष्यपादपास्तिष्ठामः। गुरुज्ञानसूर्यप्रभववाग्विशेषरश्मिपुञ्जबलेन च लवमात्रशेषीकृतसूचि-

भेद्यान्धकारा वर्तामहे। अथवा जातभेदावस्थान्तरत्वेन शुभोक्त्यादिमधुलालसाः पाठकमिलिन्दभूताः संस्कृतपुस्तकोद्यानेषु गुरुपादादिष्टमार्गा यथासुखं पुष्पात्पुष्पं पतामः। एतत्प्रतीन्धनजनितहर्षशिखाप्राग्भारत्वे बृहद्भानुकल्पीभूता अपि न तावद् आश्रयाशं यथार्थनामानं विदध्मः। अथ गुरुनामोत्सवदिने भक्तिबहुमानादिपरिवारा साक्षादिव वपुष्मती कृतज्ञता शरदां शतं जीवत सर्वाण्यपि रोगाध्यादिरूपाणि दुःखानि दीर्घायुस्तेजः प्रभावोत्पादितोत्कटभयकान्दिशीकीकृतान्यतिमात्रबाधितविरोधिमनांसि दूरतो वर्तन्ताम् इत्यादिभिः स्वान्तारामप्रभवैराशीर्वादसुमनोभिरवतंसवेष्टितोत्तमाङ्गान् गुरून् कुर्मः।"

अस्मिन्भूमण्डले आक्सफोर्डविश्वविद्यालयस्य महती ख्यातिः। नाना वर्षाणि तत्र संस्कृत-पण्डितपरम्परायाः संस्कृतमनुशीलन्त्याः। तत्र भारतीयसंस्थानमिति नाम्नाऽस्ति भवनं यन्निर्माणार्थं धनं प्रायशो भारतीयैरेव सञ्चितम्। 1886 तमे ईशवीये संवत्सरे तस्योद्घाटनं ब्रिटेनयुवराजेन 'प्रिंस आफ वेल्स' इति विरुदभाजा कृतम्। तदवसरे द्वे पद्ये द्वारदेशे विन्यस्ते शिलापट्टक उत्कीर्णे ययोर्द्वितीये भारताङ्गलदेशयोर्मिथो मैत्रीविवर्धनं प्रथितम्—

ईशानुकम्पया नित्यमार्यविद्या महीयताम्।
आर्यावर्ताङ्ग्लभूम्योश्च मिथो मैत्री विवर्धताम्।।

कालान्तरे भारतीयविद्याध्यनार्थमेव स्थापितादस्माद्भवनात् संस्कृतविभाग उत्सारणीयस्तत्स्थाने च प्रबन्धविभागः स्थापनीय इति आक्सफोर्डविश्वविद्यालयाधिकृतैर्निर्णीतम्। तज्ज्ञात्वा दुःखभराक्रान्तेन चेतसा तदनीन्तनेन संस्कृतप्राध्यापकेन सुप्रथितयशसा श्रीमता टी. बरौ महाभागेन पद्यानि कानिचन व्यरचिषत येषु स्वकीया मानसी व्यथा तैरित्थमाविष्कृता—

ततः षष्टितमे वर्षे दुर्नयग्रस्तबुद्धिभिः।
विद्यालयमहामात्रैरार्यधर्मपराङ्मुखैः।।

सरस्वतीं लघूकृत्य पाण्डित्यमवमान्य च।
तयोर्भूम्योस्तिरस्कृत्य मैत्रीमनर्थिकामिव।।

कायस्थराक्षसानां च परस्वादानगृद्धिनाम्।
गणकानां च हस्तेषु प्रापिता स्वार्थसिद्धये।।

विद्याविहीना शालैषा परैर्नीता पराभवम्।
अयोध्या प्रोषिते रामे नष्टश्रीरिव शोचति।।

शर्मण्यदेशे कोवेल्नामा बभूव पण्डितप्रवेकः। स्वोपज्ञानि नानापद्यानि तेन रचितानि भाषान्तरेभ्यश्च संस्कृतेनाऽनूदितानि। तेषु कतिपयान्येव विद्वन्मनोरञ्जनायात्रोपस्थाप्यन्ते। यदा विद्वन्मूर्धन्यो मोक्षमूलरभट्टः पञ्चाशद्वर्षोऽभूत् तदा तं अभिनन्दता कोवल्पण्डितेन पद्यमिदं तं प्रति प्रेषितम्—

रयेण तुल्या व्यतियान्ति वत्सराः
जरावशं यौवनमाशु नश्यति।
अलं शुचा किं परिदेवनैर्गुरो!
क्व देहराहुः क्व यशःसुधाकरः।।

सेण्ट् पीटर्स्बर्ग संस्कृतजर्मनकोशः संस्कृतोपासकानां सुपरिचित एव। तस्य सङ्कलयितारौ रोथाख्यो बोथलिङ्क्आख्यश्चेति द्वौ पण्डितौ। तयोर्बोथलिङ्क् पण्डितस्य जन्मदिनावसरे कोवल्पण्डितेन तं प्रति प्रेषितमेकं पद्यम्। ततः प्राक् कोशकार्यं समाप्तमभूदिति तस्यापि विशेषतो निर्देशस्तेन विदुषा कृतः—

यशः श्रमेणैव नरैरुपार्ज्यते
श्रमेण कोषोऽपि समाप्तिमाप्तवान्।
श्रमे व्यतीते वदते (वदिः परस्मैपदी वदतीत्येव साधु) सरस्वती
ध्रुवं सः कोषोऽप्यमरो भविष्यति।।

अत्र अमरशब्दे श्लेषो निपुणमुपन्यस्तो विदुषां भूयसे मोदाय स्यात्।
अज्ञातनाम्ना केनाप्याङ्गलकविना रचितानीमानि स्वभाषया कानिचन पद्यानि—

Thou hidden love of God whose height
Whose depth unfathomed so mine knows
I see from far thy beauteous light
Only I saw far thy repose
My soul is sick, nor can it be
At rest till it find rest in thee

पद्यानीमानि कोवल्पण्डितेन संस्कृतेनेत्थमनूदितानि—

यस्योच्चत्वमगाधतां च न जनो वेदामितां दूरतो
ज्योतिस्सुन्दरमस्य गूढभगवत्स्नेहोऽहमीक्षे तव।
शान्त्यै तेऽन्तरहं विनिःश्वसिमि हा खिन्नो ममात्मा त्वयम्
शान्तिं लब्धुमलं न यावदयतां नो शान्तिमेष त्वयि।।

केपैल्लर्नाम्नाऽपर आसीदेकः शर्मण्यदेशीयो विद्वान् येन यवनशतकमिति नाम्ना होमरादीनामनेकेषां ग्रीककवीनां शतं पद्यानि संस्कृतेनानूदितानि। अनुवादेऽपि तादृशः प्रवाहः स्वारस्यं च तेषु येन स्वरचितानीव तानि प्रतिभान्ति। दिङ्मात्रतया कानिचिदेव अत्रोद्ध्रियन्ते।

होमरकवेः पद्यानां संस्कृतानुवादः—

:: 1 ::

यादृशानि हि पत्राणि तादृशाः सन्ति मानुषाः।
यथा पत्राणि वृक्षेभ्यो निपतन्ति महीतले।।
रोहन्ति च पुनर्वातैः प्रेर्यमाणानि माधवैः।
एवं कुलानि जायन्ते विनश्यन्ति च देहिनाम्।।

:: 2 ::

न हि कश्चिज्जनो दैवमतिवर्तितुमर्हति
क्षुद्रकः स्यादुदारो वा जन्म यो लब्धवान् भुवि।।

:: 6 ::

अनग्निमनिकेतं च कुलघ्नं विद्धि तं नरम्।
यो वैरं रमते कुर्वन्नैकराष्ट्रनिवासिनाम्।।

:: 4 ::

न हि प्राणिषु सर्वेषु महीतलविसर्पिषु।
शोचनीयतरः कश्चिन्मनुष्यादिति मे मतिः।।

:: 5 ::

सूक्ष्मा जिह्वा बहून्यस्यां विविधानि वचांसि च।
यादृशं तु भवेदुक्तं प्रत्युक्तमपि तादृशम्।।

:: 15 ::

पितृपैतामहे स्थाने यत्सौख्यं हृदि जायते।
न तद्देशान्तरे लभ्यं विभवेषु महत्स्वपि।।

थियोक्रिटिसकवेः पद्यानां संस्कृतानुवादः—

:: 66 ::

मा विषादं गमस्तात श्वो हि श्रेयो भविष्यति।
आशा धारयति प्राणान्मृता एव निराशकाः।।

:: 100 ::

द्रुमाणां तुहिने कष्टं निम्नगानामवर्षणम्।
पाशबन्धो विहङ्गानां श्वापदानां च वागुरा।।
यूनो मृगदृशां चिन्ता भगवन् बलसूदन।
नाहमेकः सकामोऽस्मि नारीसक्तो भवानपि।।

रूसदेशे लेनिनग्राडनगरे कल्यानोव्नामाऽस्ति विद्वान् यः कल्याणमित्रमित्यात्मानमाचष्टे। स एकदा भरतभुवमाजगाम बहूनि स्थानानि च गमिकर्मीचकार। गमिकर्मीकृत्य च तानि स्वदेशं स प्रतिनिववृते। प्रतिनिवृत्तेन च तेन भारतभूमियात्रावृत्तान्तः स्वकीयः संस्कृतपद्यैरुपनिबद्धः। तेषु कानिचनात्रोद्ध्रियन्ते—

सर्वत्र भारते खण्डे कृतज्ञात्मा स्मराम्यहम्।
बहून् देशान् दृष्टवन्तः चारुप्रकृतिविस्मिताः।।

दृष्टपूर्वा न चास्माभिः कदाचन तथाविधाः।
कलकत्तानगरीं गत्वा विमानेन विहायसा।
दृष्ट्वा तांस्तांश्च विषयान् पाटलीपुत्रमागताः।।

इतो गता वयं शीघ्रं बङ्गलोरपुरं प्रति।
यत्र प्रियः शीतवातो नित्यं वहति दक्षिणः।।

ततो मद्रासनगरं यत्र स्नाता महार्णवे।
महानटीं सुलोचनां श्रीमदायतलोचनाम्।
सस्नेहमभिनन्दामि तेजसास्याश्च मोहिताः।।

बहुराष्ट्राण्यतिक्रम्य विमानेन विहायसा।
पुराणीं सुन्दरीं भूमिं भवतां वयमागताः।।

युष्मान् वयं सूचयामः स्निग्धानस्मत्सुहृज्जनान्।।
अस्मद्भूम्याः पूर्वकालादासीन्मैत्र्यं सनातनम्।
एतद्विवर्धनार्थं च वयं सर्वे यतामहे।।

अविभेद्यभिदं मैत्र्यं प्रजानामावयोर्महत्।
सर्वत्र जनताभूत्यै जीवतात् शाश्वतीः समाः।।

शर्मण्यदेशीयट्यूबिंगनविश्वविद्यालये निबन्धस्यैतस्य निबन्द्धा वर्षमेकमभ्यागताचार्यरूपेणाध्यापितम्। वर्षान्ते तत्प्रस्थानकाले तत्रत्यविद्वन्मूर्धन्येन श्रीश्तीतनक्रन् महाभागेन रचितानि चत्वारि पद्यानि वाचितानि च तेन प्रस्थानकाले समायोजिते सौप्रस्थानिकोत्सवे। रमणीयां तत्पद्यच्छटां विभावयन्तु सुधियः—

भारतराजधान्यां यो व्याकरणविदां वरः।
पारगः सर्वविद्यानां कवीनां मुकुटे स्थितः।।

शशास सत्यमावृत्य शास्त्री शास्त्रविशारदः।
शिष्याञ्शिक्षाशुश्रूषार्थाञ्शर्मण्यदेशमागतः।।

वर्षान्ते तु सपत्नीकस्त्यूविंगन्नगराच्छुभात्।
स्वदेशं गन्तुकामोऽद्य पुनः प्रयातुमुद्यतः।।

स्मृतिः सुरमणीया स्यात्स्वकर्मसु सुहृत्सु च।
दूरे वसन्नदूरेऽस्तु हृदि मैत्रीं प्रवर्तयन्।।

कालान्तरे पत्रमाध्यमेनैकार्याऽपि तेन प्रेषिता-

जीवन्ति मे हृदये ये
तव मित्र! प्रीत्या चित्तरागाः।
ते त्वां सुप्रह्लादयितुं
शीघ्रं त्वन्मनोऽधिगच्छेयुः।।

यदा कदा पत्राण्यपि वैदिशिका विद्वांसः संस्कृतेन प्रेषयन्ति। निबन्धस्यास्य निबन्द्धा प्राप्तेषु कतिपयेषु तादृशेषु पत्रेष्वेकं सविशेषमुल्लेखमर्हति। शर्मण्यदेशीयट्यू-बिंगनविश्वविद्यालये भारतीयविद्यासंस्थाने पूर्वोल्लिखितानां श्तीतन्क्रनमहाभागानां शिष्यः सहयोगी च पायर इति नामा विद्वान्। सः 1983 ईसवीये संवत्सरे सपत्नीको भारतभ्रमणार्थमागतः। तदा निबन्धस्यास्य निबन्द्धा पुरीम् अधिवसति स्म। सप्ताहं स तस्मिन् स्थितः। श्रीजगन्नाथसंस्कृतविश्वविद्यालये तस्य भाषणमप्यभूत्। ततः स दक्षिणस्यां दिशि नानास्थानानि गमिकर्मीकृत्य पुनः पुरीं प्रत्यावृत्य दिनत्रयं च तामध्युष्य शान्तिनिकेतनं प्रस्थितः। ततश्च कलिकातानगरं ततश्च स्वदेशम्। स्वदेशप्रत्यावर्तनानन्तरं पुरीतः प्रस्थानान्तरं कुत्र कुत्र गतं तेन, किं किं वा दृष्टमिति चिरेण प्रेषिते स्वपत्रे विन्यस्तम्। तदेव पत्रमत्राविकलमुद्ध्रियते-

स्वस्ति।

महाकवयः सत्यव्रतपण्डिताः! सस्नेहमभिवादनानि

अतिदीर्घकालं तत्रभवद्भ्यः पत्रं न प्रैषयम्। तत्रभवन्तो मम दुश्चरितं मर्षयन्त्विति मम प्रार्थना। तत्रभवतां पत्रमतोषयदेवावाम्।

पुर्या अपक्रम्य सुखसुप्तौ शान्तिनिकेतनमागच्छाव। तत्र प्रोफेसर बनर्जी महाभागा रेल्यानस्थानमागम्यावां विश्वविद्यालयस्यातिथिभवनं नीत्वा विश्वविद्यालयं रवीन्द्रनाथ-ठाकुरमहाभागानां निवेशनान्यदर्शयन्। आवां शान्तिनिकेतने तिष्ठन्तावतुष्याव। शान्तिनिकेतनेऽहोरात्रं स्थित्वा काल्कटमहानगरं प्रातिष्ठावहि। रेल्यानविलम्बेन काल्कटमहानगरं मध्यनिशायामेव प्रापद्यावहि। तत्र प्रोफेसरमूखर्जीमहाभागानामगारे व्यश्राम्याव। शनिवासरे प्रोफेसरमूखर्जीमहाभागा नौ भारतीयकौतुकागारे प्राचीना

मूर्तीश्चित्राणि चादर्शयन्। तन्नगरेऽपि तिष्ठन्तौ तुतुषिव[3]। रविवार आवाभ्यां ट्युबिङ्गननगरं

प्रति गन्तव्यमासीत्। यात्रा सुखं निष्पन्ना। ट्युबिङ्गननगरे प्रोफेसर स्तीतनक्रन्-महाभागानपश्यम्। द्विदिनानन्तरं प्रोफसर स्तीतनन्क्रन्महाभागा अमेरिकादेशं प्रति प्रतस्थुः[4]। तत्रभवतां सपत्नीकानां कुशलवृत्तमस्त्विपि सर्वेषामाशा। ओफ्तरदिङ्गनग्रामं प्रत्यागत्य सप्ताहं रोगपीडित आसम्। इदानीं मया बहूनि कृत्यानि कर्तव्यानि। मार्गरितामहाभागयाऽद्यप्रभृति सप्ताहं पञ्चषष्ट्याश्च्छात्राणां छात्रीणां च परीक्षा कर्तव्या। पूर्वमेव त्रिंशदधिकं शतं पत्राणि सा पर्यैक्षत।

आवां तत्रभवतां तत्रभवत्पत्न्याश्च स्मरावो बहुधा। बल्जियमविश्वविद्यालयगतान् तत्रभवतो द्रक्ष्याव इत्याशास्वहे। तत्रभवतां सपत्नीकानां सर्वं कुशलमेवास्त्वित्यर्थयावहे।

तत्रभवतां पुत्रौ,
आलोविस्मार्गरिते।

पुर्याः सर्वान् परिचितानत्रभवद्भिरभिवादयावः।

वैदेशिकेषु विद्वत्स्वस्ति तादृशोऽप्येको येन स्वकीयः शोधप्रबन्धोऽपि संस्कृतेन विरचितः। सोऽस्ति थाईदेशीयः चमलौङ् सरबद्नुकाख्यः। बैंकाकनगरे शिल्पाकर-विश्वविद्यालये सः संस्कृताध्यापकः। वर्षद्वयं यावदनेन सङ्कायाध्यक्षपदमप्यूढम्। सुरभारत्यां तस्याप्रतिहता गतिः। 1983 ईसवीये संवत्सरे तेन वाराणसेयसम्पूर्णानन्द-संस्कृतविश्वविद्यालयतो वेदविभागाध्यक्षाणां डाक्टर युगलकिशोरमिश्रमहाभागानां निर्देशने विद्यावारिधिरित्युपाधिरधिगतः। नाना ग्रन्थाः संस्कृतविषयकास्तेन स्वमातृभाषया विरचितास्तया वाऽनूदिताः। केवलं निदर्शनार्थम् अत्र शोधप्रबन्धस्य पुरोवाचः केचनांशा उद्ध्रियन्ते—

चांलोङ्सरबद्नूक् नामाहं थाईदेशे लब्धजनिः बाल्यकालादेव भगवतस्तथागतस्य कृपया संस्कृताध्ययने प्राप्तरुचिरासम्। महाचूडालंकरणबौद्ध (बैंकाक) विश्वविद्यालयतः बौद्धदर्शनविषयमधिकृत्य मया स्नातकपरीक्षा समुत्तीर्णा। संस्कृतसाहित्यविषयिणीं स्वीयां ज्ञानपिपासां पूरयितुं भगवता श्रीबुद्धेन कृतवसतिकेऽस्मिन् काशीनगरे विद्याधिगमनार्थमिच्छामकुर्वम्। ... ततः भारतदेशस्य विद्याराजधान्यां काश्यां समागत्य मया काशी हिन्दुविश्वविद्यालयीये संस्कृतपालिविभागे स्नातकोत्तरकक्षायां संस्कृतविषयमधिकृत्याध्ययनं कृतम्। तत्राध्ययनसमये वैदिकसाहित्यविषये पूर्वजन्मकृतपुण्योदयेन गुरुवर्याणां डा. वीरेन्द्रकुमारवर्ममहोदयानां सन्निधाने वेदाध्ययनेन च काचन विशिष्या अभिरुचिर्मनसि समुत्पन्नेति वेदवर्गं स्वीकृत्य एम्. ए. संस्कृतपरीक्षायां साफल्यमभजम्। तदनन्तरं संस्कृतसाहित्यावगाहने सविशेषमानन्दमनुभवता मया सम्पूर्णानन्दसंस्कृतविश्वविद्यालयतः 'विद्यावारिधि'इत्युपाधिप्राप्त्यर्थं मनसि योजितम्।

थाईदेशे विश्वविद्यालयेषु संस्कृतस्य अध्ययनं अध्यापनं प्रचलति। किन्तु प्रायशश्छात्रैर्लौकिकसंस्कृतमेव तत्राधीयते। विच्छिन्नसम्प्रदायत्वाद्वा प्रयोगविरहेण वा वैदिकभाषाशिक्षणं तत्र स्वल्पमेव भवति। यद्यपि थाईदेशे वैदिकभाषायाः लौकिकसंस्कृतस्य च महत्त्वं समानमस्ति तथापि वैदिकभाषाशिक्षकाणां न्यूनत्वादल्पेषु

शिक्षणस्थानेष्वेव वैदिकभाषा अध्याप्यते। परं प्रमोदास्पदमिदं यदधुना थाईजनाः भारतवर्षे समागत्य विश्वविद्यालयेषु वैदिकं वाङ्मयं भाषां च पठन्ति। अहमपि तेष्वेव अन्यतमः। एवं हि शीघ्रमेव थाईदेशे वैदिकशिक्षका बहवो भविष्यन्ति तथा च तत्र वैदिकज्ञानराशेः भाषायाश्च शिक्षणप्रसारः रुचिरं भविष्यतीति वक्तुं सुवचम्।

अन्ते च इदं निवेदयन्नुपसंहरामि—

दूरादुपेक्षां निर्धूय कृपां कृत्वा ममोपरि।
विलोक्यो मत्प्रबन्धोऽयं बुद्धिमद्भिर्द्विजोत्तमैः।।

सन्त्यनेके तादृशा विद्वांसो वैदेशिकाः श्रीपालथीमे-हंस हाइन्रिश् हाक् प्रभृतयो ये धाराप्रवाहरूपेण संस्कृतेन वक्तुं प्रभवन्ति परं संस्कृतेन तैर्न लिखितं बहु। यदि तेऽलेखिष्यंस्तर्हि भूयसीं संस्कृतवाङ्मयस्य श्रीवृद्धिमकरिष्यन्।

वैदेशिकैर्मनीषिभिर्यावन्मात्रं संस्कृतेनोपनिबद्धं तेनापीदमनुमातुं शक्यते यत् तेष्वस्ति शक्तिः संस्कृतलेखने। केवलममन्दोऽभियोगोऽभ्यासश्चापेक्ष्येते। एतदर्थं ते यद्युञ्जीरंस्तर्ह्यवश्यमेव स्वकीयपाण्डित्यं ते संस्कृतभाषयाऽऽविष्कृत्य कामप्यपूर्वां संस्कृवाङ्मयस्य श्रीवृद्धिं विदधीरन्। यदपि यावदपि वा तैः संस्कृतेन निबद्धं तदप्यस्माकं भारतीयानां कृते परमं मोदावहं चित्रीयाकरञ्च। संस्कृतं नास्ति येषां भाषा तेष्वपि कैश्चन यदि संस्कृतेन व्यवहर्तुं प्रयत्यते तर्हि जितं नाम संस्कृतेन।।

सन्दर्भ सूची

1. चिन्त्योऽयं प्रयोगः। आशिष्ट्यै इत्येव साधु स्यात्।
2. वदिः परस्मैपदी। वदीत्येव साधु।
3. अनद्यतनपरोक्षे लिटो विधानाल्लिट्प्रयोगोऽत्रानुचितः।
4. प्रतस्थिरे इत्येव साधु।

4

Kālidāsa's Life-View

Introductory

A profilic writer, Kālidāsa has left sufficient indications in his works about his thinking on how life should be led. It is these indications which when pieced together give his view of life, to not as life is being led but as to how it should be led. This is his philsophy of life.

Even when he has dealt with old themes, he has put in their treatment sufficient originality to impart to them something of his own thinking. This, however, is not peculiar to Kālidāsa. Every writer does it. The difference is only in the degree and skill with which his own thinking, his own projections and perceptions on things, are woven into the texture of his works. The skill is required in that these should appear to be deducible covertly from the treatment of the theme rather than appearing overtly. The more consummate the skill, the less covert is the deduction. The less covert is the deduction, the more artistic is the creation.

The master writer, Kālidāsa has touched practically every aspect of human life in his works, also touching *inter alia* on its contact with the divine and the semi-divine.

Concept of Śāpa

One thing that emerges clearly from the study of Kālidāsa's works is that he always places duty above all other considerations.

That is the message of *śāpa*, curse, that he introduces in a number of his works. Śakuntalā invited it because she, being

118. *āryā 'py arūndhatī tatra vyāpāraṁ kartum arhati।*
prāyeṇaivaṁvidhe kārye purandhrīṇāṁ pragalbhatā॥
Ku. Sam., XI. 32, p. 78.

119. *Raghu.*, XV. 59, p. 225.
120. *Ku. Sam.*, VI.3, p. 76.
121. ibid., VI. 4, p. 414.
122. *Vikr.*, Act V, p. 414.
123. *Raghu.*, XI.21, p. 184.
124. ibid., XI.66, p. 188.
125. ibid., XI.78, p. 189.
126. ibid., XI.77, p. 189.
127. ibid., XI.74, p. 189.
128. *Abh. Ś.*, Act IV, p.491.
129. ibid.
130. ibid.
131. *Raghu.*, I. 59, p. 108.
132. ibid., XV. 76, p. 225.
133. *Abh., Ś.* Act. IV, p. 486.
134. *Raghu.*, I.49, p. 107.
135. Rājā – *mūrkha! anyam eva bhāgam ete tapasvino nirvapanti yo ratnarāśīn api vihāyābhinandyate।*
paśya.....
yad uttiṣṭhati varṇebhyo nṛpāṇāṁ kṣayi tat phalam।
tapaḥṣaḍbhāgam akṣayyaṁ dadaty āraṇyakā hi naḥ॥
Abh. Ś., Act II, p. 454.

engrossed, *ananyamānasā*, in the thoughts of Duṣyanta, did not notice the presence of the sage Durvāsas in the hermitage, *tapodhanaṁ vetsi na māṁ upasthitam*[1], which was properly announced by him even though she had been assigned the duty of looking after the guests by her father before he had gone out; *idānīm eva duhitaraṁ śakuntalām atithisatakārāya niyujya .... gataḥ*.[2] The Yakṣa invited it because of the neglect on his part of his duty, *svādhikārāt pramattaḥ*,[3] which was to gather fresh flowers for his master Kubera with which he used to offer worship to Śiva. The Yakṣa once, instead of gathering them in the morning, had gathered them the previous evening not wanting to be away from his newly-wedded wife early morning, a fact revealed by Kubera's being stung by a bee coming out of a flower opened up at sun-rise having remained closed in it after the previous sunset. Dilīpa invited it by not circumambulating the divine cow, Surabhi, while returning from the heaven to the earth lost as he was in the thoughts of his wife, *ṛtusnātām imāṁ smaran*, lest he should transgress Dharma, *dharmalopabhayāt*.[4] The Gandharva Prince Priyaṁvada invited it through his conceit from sage Mataṅga who condemned him to elephanthood.[5] The nymph Hariṇī invited it by causing obstacle to the hard penance of sage Tṛṇabindu who condemned her to be born a mortal female on the earth which she did in the form of Indumatī.[6] Daśaratha invited it from the aged father of Śravaṇa, who condemned him to meet, like him, his death in the old age through grief for his son, *putraśoka*, by killing Śravaṇa by mistake.[7] Rāvaṇa invited it from Nalakūbara, who announced that he would have his head broken into thousand pieces if he were ever to have a sexual act with an unwilling woman, by raping Rambhā who had gone to the latter for making love.[8] Tāḍakā invited it from sage Agastya who condemned her to ugly-looking demonesshood by attacking him.[9] The moon invited it from Dakṣa, who condemned her to suffer from consumption by being excessively attached to only one of his daughters, Rohiṇī, to the exclusion of the others.[10] Kāma invited it from Prajāpati by kindling lustful desire in him for his own daughter. Prajāpati later, (after he had controlled his

senses) condemned him to be burnt to ashes.[11] With his identity discovered, Agni in the form of pigeon invited it from Pārvatī on account of his audacity to enter into the privacy of her love sports with Śiva, though asked by the gods to do so.[12] Urvaśī invited it from Bharata, the first of the dramaturgists, because she, in the course of the performance of a play in Indra's court uttered, through a slip of tongue, the name of Vikrama in place of Puruṣottama.[13]

In all the instances, as mentioned above, it is the common element of some impropriety or the other which causes curse. Whether impropriety is deliberate or otherwise has little to do with punishment which one committing it has to undergo. Daśaratha had to undergo punishment though he did not mean to kill Śravaṇa. A crime is a crime, wanton or otherwise and can, as a consequence never escape punishment. The common element of impropriety in situations as reproduced above can be broadly divided into three: One, where there is a lapse of some kind or the other on the part of someone, like the use of a wrong word, as in the case of Urvaśī, or causing obstruction to the penance of a sage as in the case of Hariṇī or raping an unwilling woman as in the case of Rāvaṇa, or kindling lustful desire for one's own daughter as in the case of Kāma or the entering into the strict privacy of the love-sports (of Śiva and Pārvatī) as in the case of Agni or just pride or arrogance as in the case of Priyaṁvada. The other, where there is dereliction of duty, the duty that should have been performed but was not performed as in the case of Śakuntalā or of the Yakṣa. The third, where there is conflict between duty and duty, one duty being taken to be more essential than the other as in the case of Dilīpa. By not circumambulating the divine cow, Dilīpa did not permit himself dereliction out of just neglect or wantonness; he wanted to avoid committing an impropriety: *dharmalopabhayāt*. Even this extenuating factor did not help him in escaping punishment. Here was a conflict between duties, one towards a human being, his own wife and the other towards a divine being, the divine cow. Between the duty towards a human being and the duty towards a divine being, it is the duty towards

the divine being that must have precedence. Among different duties to be performed by a person, an order of priority has to be maintained. To ignore it is also dereliction deserving punishment.

Life is a tight rope walk for any individual. No emotional or sentimental considerations can extenuate his impropriety for which he has to suffer. That is the inexorable law of life. Even Agni, the divine being and the Yakṣa, the semi-divine being could not escape it. Agni episode has one more lesson. An impropriety committed by one's own self or inspite of one self under the spell of certain circumstances or an impropriety committed at the behest of some one and even with the best of motives means no difference. Agni intruded into the privacy of the Primeval Couple, Śiva and Pārvatī interrupting their love-sports, at the behest of the gods ; *abhyarthitaḥ śakramukhaiḥ suraiḥ*[14], who wanted a son to be born to Pārvatī through Śiva, who could alone destroy the demon Tāraka. That did not help him from being cursed to be all-consuming, leperous, of terrible act and with smoke within:

> *tvaṁ sarvabhakṣo bhava bhīmakāyaḥ*
> *kuṣṭhābhibhūto 'nala dhūmagarbhaḥ।*
> *itthaṁ śaśāpādrisutā hūtāśaṁ*
> *ruṣṭā ratānāndasukhasya bhaṅgāt*[15]*॥*

It would have been unfair to punish only the being who was just carrying out somebody's orders. The prompters have also to get it. The gods also got it. They were not to have any issue from their wives.

Kālidāsa's view of life seems to have been the eternal principle: too much of every thing is bad. Unitrack approach he did not appreciate. To get engrossed in one thing only to the neglect of the other did not go well with him. Śakuntalā was *ananyamānasā*, Dilīpa's thinking was occupied solely with the thoughts of his wife, *smaran*. It was this which was bad. To think of the wife or the lover or the beloved, Kālidāsa, the poet of tender love, could not have objected. What he objected to was the sole preoccupation with it. A balance has to be struck in life.

Kālidāsa seems to believe in the principle of reformation. Nobody needs to be condemned for all time for his or her lapse,

more so when the lapse is not deliberate. In most cases he limits the curse to the unfolding of certain situations. He seems to believe that a limited period of punishment would chasten a person, purging him off his sins of omission and commission. A person so chastened and purged needs to be restored to his original form in such cases where it has been changed by way of punishment and to happiness. Thus Śakuntalā's curse he limited to the sight of an ornament of recognition, of Urvaśī to the sight of her son, of Dilīpa to the propitiation of Nandinī, of Hariṇī to the sight of celestial flowers, of Priyaṁvada to the piercing of the temple in his elephant-form by the scion of the race of Raghu.

In an odd case or two the *śāpa* is not limited to the development of certain situations. Its period is just limited. The curse in the case of the Yakṣa is limited to one year only; *śāpenāstaṅgamitamahimā varṣabhogyeṇa*[16]. Occasionally the *śāpa* is limited to physical violence. Priyaṁvada was to be shot at the temple in his elephant form by a scion of the Raghu's race to come back to his original form. Kabandha was to be killed by Rāma to be rescued from his grotesque form and to go to heaven:

vadhanirdhūtaśāpasya kabandhasya.[17]

That *śāpa* is punishment is beyond question but in certain cases it was not an unmixed blessing. Urvaśī was condemned to turn into a mortal and stay with a man she was passionately in love with. Hariṇī was born as Indumatī and got in Aja a husband whose devotion to her has few parallels. Daśaratha was cursed to die of *putraśoka*[18], which did carry in it an ironical blessing in that till the time of inviting the curse he was issueless and was pining to have one:

śāpo'py adṛṣṭatanayānanapadmaśobhe
sānugraho bhagavatā mayi pātito'yaṁ।[19]

For Kālidāsa, of the three Puruṣārthas, Dharma is at the apex, the other two, Artha and Kāma, also leading to it and becoming one with it. That is the message of his line in the context of the description of Dilīpa:

apy arthakāmau tasyāstāṁ dharma eva manīṣiṇaḥ[20]।

Yathā rāja tathā prajāḥ, as the king, so the subjects, being the well-known saying, the kings had to undergo greater rigour in their personal life to set an example to others. Not that every king was a paragon of virtues. The actual position vis a vis the ideal one, as enunciated by the poet in the context of enumeration of Dilīpa's qualities, would have been different as can be gleaned from the hot exchange between Śārṅgarava and Duṣyanta in the latter's court. Śārṅgarava bluntly points to the deceit and chicanery of the ruling elite of his time who grow with them, who learn them as an art: *parātisandhānam adhīyate ye vidyeti.*[21]

Kālidāsa was a believer in the set norms of the contemporary social life. Girls could choose husbands for themselves. Many of the girls had done so and the elders of the time had approved of their choice. So far it was in the open, it was all right. When it was done secretly, *rahaḥ*, particular care was necessary, *parīkṣya kartavyaṁ......... saṅgatam*[22] for the girls could be deceived by the unscrupulous, *ajñāta-hṛdayas*, and consequently had to suffer for the most of their lives. Kālidāsa seems to be giving expression to his own thinking on the subject through Śārṅgarava who terms such unions as *cāpala*, rash deed:

> *ittham ātmakṛtaṁ cāpalaṁ dahati.*[23]

Concept of Beauty

(a) Physical

Kālidāsa was a great lover of beauty, physical, material and spiritual. Nothing less than superb would appeal to him. In his descriptions of things and events he would give free play to his imagination to conceive of as much of excellence as he possibly could. He seems to set norms for male and female beauty in his descriptions of Dilīpa, Raghu and the ruler of Avanti on the one hand and the Yakṣī on the other. Stronger of the two sexes, the male, has to look manly, his entire physique exuding it. Of all the males, the king being at the top should in all propriety, look the manliest of the manly. There are at least three places in the works of the great poet where manliness, the essential

characteristic of male handsomeness, is described picturesquely. The two out of these pertain to the father and son combine. The father, Dilīpa, is said to *be vyūḍhorasko vṛṣaskandhaḥ śālaprāṁśur mahābhujaḥ*,[24] broad-chested, stout-shouldered, tall as the Śāla tree and massive-armed. The son, Raghu, is said to be *yuvā yugavyāyatabāhur aṁsalaḥ kapāṭavakṣāḥ pariṇaddha-kaṇdharaḥ*,[25] 'young with arms as long as the yoke of a car, chest as broad as a folding door, and a neck well-turned'. While nothing is said openly, the descriptions do leave traces of the fine distinction between the handsomeness of the old male and the young male, both of them being the model of the same no doubt. While the old one with strong chest is *vyūḍhoraskaḥ*, broad-chested, the young one is *kapāṭavakṣāḥ*, with a door-like chest; while the old one is *mahābhujaḥ*, with long arms, the young one is *yugavyāyatabāhuḥ*, with arms stretched out like a yoke; while the old one is *vṛṣaskandhaḥ*, with shoulders like those of the humps of bulls, the young one is *aṁsalaḥ*, with well-knit shoulders. About tallness there is no mention in the case of the young one. The old one alone is described as *śālaprāṁśuḥ*, as tall as the Śāla tree. The total impact left by the two, even according to Kālidāsa, is that the young one is more majestic in figure than the old one, *vapuḥprakarṣād ajayad guruṁ raghuḥ*.[26] The third place where male handsomeness is described pertains to the ruler of Avanti on the occasion of the Svayaṁvara of Indumatī. The description is: *avantinātho'yam udagrabāhur viśālavakṣās tanuvṛttamadhyaḥ*,[27] 'this is the ruler of Avanti, with long arms, broad chest and slender, round waist'. The addition here, in respect of the two earlier descriptions, is with regard to the waist while there is no reference to height and shoulders. His handsomeness is said to be like that of the sun trimmed off with care by Tvaṣṭṛ by placing on his round lathe: *āropya cakrabhramam uṣṇatejās tvaṣṭreva yatnollikhito vibhāti*.[28]

In all the above cases Kālidāsa has uniformly ascribed certain qualities like long arms and broad chest to every one of the three, while certain other qualities like the excessive height, well-turned neck and slender, well-rounded waist only to specific rulers. Interestingly, even in description of common qualities he has used

each time different words which may bring to the fore highly artistically the fine distinction even among them. Dilīpa is *mahābhujaḥ*, Raghu is *yugavyāyatabāhuḥ*, the ruler of Avanti is *udagrabāhuḥ*. Dilīpa is *vyūḍhoraskaḥ*, Raghu is *kapāṭavakṣāḥ*, the ruler of Avanti is *viśālavakṣāḥ*. Dilīpa is *vṛṣaskandhaḥ*, Raghu is *aṁsalaḥ*.

The female beauty as mentioned in the *Meghadūta* in the context of the Yakṣī, makes her, in the words of the poet himself, the best of the creations of the creator: *yā tatra syād yuvativiṣaye sṛṣṭir ādyeva dhātuḥ*.[29] The Yakṣī was slender-framed, youthful, with pointed teeth with the lower lip resembling a ripe *bimba* fruit, thin in the middle, with eyes like those of a frightened deer, deep navel and gait, slow with the weight of her hips, slightly stooping on account of her breasts.

(b) Material

As for the material beauty, the best expression of it is found in the description of the city of Alakā and there too in the palace of the Yakṣa which, as the work says, is noticeable from a distance with its main gate of rainbow-like charm. Inside it are the red Aśoka and the Kesara trees adjoining the hedge of Kuravakas with Mādhavī creepers forming a canopy over it. Near them is a pleasure hillock of sapphire linked by golden plantain trees. It has tank with its flight of steps of emeralds, covered as it is all over by blooming golden lotuses with their stalks of lapis lapuzi. Close to it is a resting place of gold topped by a crystal slab with its stand studded at the bottom by gems of the colour of bamboo of not excessive glow. On it in the evening a peacock, the pet of the Yakṣī, would appear and would dance to the accompaniment of marking of time by her[30]. The description is unmatched in Sanskrit literature for its grand vision of the costliest of the jewels and stones. Kālidāsa loves grandeur.

Spiritualism and Materialism: Their togetherness

In Kālidāsa's vision renunciation and acquisition go together. On the one hand he describes the hermitages of Kaṇva, Mārīca

and Vālmīki, on the other the most prosperous of the cities of Alakā and Ujjayinī with the high rise buildings of the one and the costliest of the merchandise, the heaps of pearls and jewels of the other. Life according to Kālidāsa had to be lived in its fulness. Spiritualism is in no case to be divorced from materialism. The only care that needed to be exercised was that greater consideration was to be shown to spiritualism, which was taken to be the mainstay of society. The greatest of the kings, the allies of even Indra in battles like Duṣyanta would have to cast off their regal outfit for putting on an humble appearance to enter a penance grove: *vinītaveṣeṇa praveṣṭavyāni tapovanāni nāma.*[31] No taxes were due from the hermits, one sixth of their penance itself being taken to be, like the one sixth of the produce from the producers or earnings from merchants and traders, as the revenue to the State with this difference that it was imperishable and non-depletable: *tapaḥṣaḍbhāgam akṣayyaṁ dadaty āraṇyakā hi naḥ.*[32] According to Kālidāsa the contribution of sages and hermits to the upkeep of the State is far greater than other segments of society. The State authority, he believes, has to have a spiritual base to sustain itself. A combination of the two is, what leads to the growth of both: *pavanāgnisamāgamo hy ayaṁ sahitaṁ brahma yad astratejasā.*[33] This *samāgama* is also required for conserving the spiritual power attained with hard penance. *Śāpa*, curse, the one means with the holy for protection and for warding off obstructions and obstacles is to be used, leading as it does to the frittering away of the hard- earned meirt, very sparingly: *trāṇābhāve hi śāpāstrāḥ kurvanti tapaso vyayam*[34]. It is for the State authority to look to their well- being.

Importance of Education

Kālidāsa seems to attach great importance to education. Even an emperor like Raghu goes out to meet a young graduate, Kautsa, who has just finished his education and who approaches him for *dakṣiṇā* to his teacher with an honorific offering, *arghya*[35]. Duṣyanta is equally respectful to young sage lads, Śārṅgarava and Śāradvata.[36]

Dual Forces in Life: Good and Bad

Kālidāsa believes that in the life of an individual there are two kinds of forces operating at one and the same time, one trying to create difficulties for him, bringing unhappiness and misery to him and the other trying to help him through them. One represents the *nigrahadhārā* and the other the *anugrahadhārā*. This can best be seen in the life of Śakuntalā. The very circumstances of the birth of the hapless lady were unfortunate. The mother deserted her as soon as she delivered her. Kaṇva, the sage, took pity on her and brought her up. Forseeing that bad luck was to befall her, he took pilgrimage to Somatīrtha to avert it: *daivam asyāḥ pratikūlaṁ śamayituṁ somatīrthaṁ gataḥ.*[37] After she had been repudiated by Duṣyanta, her mother deposited her in the hermitage of the sage Mārīca in the higher regions where she gave birth to a son, Bharata, whose birth rites, etc., were all performed by the sage who also bestowed on him the protective rosary, the *rakṣākaraṇḍaka*, which when touched by some one other than the father and mother would turn into a serpent and bite him/her:

Prathamā : *eṣāparājitā nāmauṣadhir asya jātakarmasamaye bhagavatā Mārīcena dattā. etāṁ kila mātāpitarāv ātmānaṁ ca varjayītvā'paro bhūmipatitāṁ na gṛhṇāti*

Rājā : *atha gṛhṇāti?*

Prathamā : *tatas taṁ sarpo bhutvā daśati.*[38]

The sages Kaṇva and Mārīca represent for Śakuntalā the *anugrahadhārā*. So do her friends Priyaṁvadā and Anasūyā who beseech the fiery sage Durvāsas for pardon which makes him relent to the extent of limiting the curse to the sight of an ornament of identification: *abhijñānābharaṇadarśanena śāpo nivartiṣyate.*[39] Menakā who forsakes her after birth and Durvāsas who curses her to be forgotten by Duṣyanta represent the *nigrahadhārā*. Incidentally, the story of the *Abhijñānaśākuntala* seems to have been woven by the master playwright around four seers, one who gives birth to Śakuntalā, the other who brings her

up, the third who curses her to be forgotten by her husband and the fourth who gives her shelter after her repudiation by him and in whose Āśrama she gets united with him. The same *nigrahadhārā* and the *anugrahadhārā* are found in the life of Sītā as well. While she is left in the dreary forest by Lakṣmaṇa under the orders of Rāma; it is the sage Vālmīki who following her cries, *tadruditānusārī*,[40] takes her to his hermitage inviting her to live there. If there is cruelty on one hand, there is pity on the other. This is how Kālidāsa views life where there is no unmitigated sorrow or unhappiness.

Concept of Love

All along Kālidāsa has been accepted as a poet of tender love. That he is no doubt. But his love is to be purged of passion to make it enduring. It is not mere mythology that Kāma out to generate passion in Śiva was burnt to ashes. This does not mean that love in Śiva dies. Simply Pārvatī has to divert it to her by hard penance. The unique love blooms forth then, *kva tādṛśaṁ prema*.[41] Śakuntalā has also to purge herself of it by undergoing great mental and emotional shock and a life of great hardship: *niyamakṣāmamukhī dhṛtaikaveṇiḥ*[42]. When she is united with Duṣyanta she had passed through a period of terrible stress and strain and was no longer the young impulsive maiden falling headlong for a stranger addressing love letters to him. A sober lady with a poise and dignity she was just ripe for the kind of love that does not steam off with years.

Hold of Tradition

Kālidāsa's whole outlook on life is governed by tradition which seems to exercise its firm hold on him. Though protesting initially at the unjust and cruel behaviour of the husbands towards their wives, he resigns himself to ascribing everything to fate and making the women, true to Indian tradition, exonerate husbands of their misdemeanour. In the *Raghuvaṁśa* when Lakṣmaṇa delivered the cruellest of the cruel of orders of Rāma that he had forsaken her, Sītā though completely taken unawares and stung

deep, did not find fault with him (Rāma) but condemned only her own unfortunate self again and again:

> *na cāvadad bhartur avarṇam āryā*
> *nirākariṣṇor vṛjinād ṛte'pi* ।
> *ātmānam eva sthiraduḥkhabhājaṁ*
> *punaḥ punar duṣkṛtinaṁ ninindā* ॥[43]

The only time there was a streak of protest in her was when she asked Lakṣmaṇa after regaining herself: *vācyas tvayā madvacanāt sa rājā*[44]. You tell that king in my name that is it befitting for his family that he forsook her, purified in fire before his very eyes. The expression *sa rājā*, that king, for the husband, reveals more bitingly than anything else, Sītā's writhing pain at his being a king only and not a husband; a king who, to avoid public censure and to implant firmly morality among his subjects by his precept, has forsaken his pregnant wife not caring for the fact that her purity had been tested in fire before his very eyes. This mood, interestingly, persists only for a moment. The next moment she relapses into her old self and holds the misdeeds of her previous births for the unfortunate development, *mamaiva janmāntarapātakānaṁ vipākavisphūrjathur aprasahyaḥ*[45]. With all that was done to her, she prays that she should have the same husband even in the next birth and that there be no separation: *jananāntare'pi tvam eva bhartā na ca viprayogaḥ*.[46] Kālidāsa's faith in the self-abnegating and self-effacing nature of Indian womanhood, nurtured all through, is too deep-rooted to be shaken under any circumstances. This is noticeable in his treatment of Śakuntalā and Dhāriṇī as well. The former, repudiated by husband and dealt with the cruellest of the blows has only her fate to blame: *sā nindantī svāni bhāgyāni bālā*.[47] In the last Act of the *Abhijñānaśākuntala* when Bharata enquires of her as to who the unknown man, Duṣyanta is, her cryptic remark is, *vatsa te bhāgadheyāni pṛccha*[48], my child, ask your fate. To Duṣyanta her remark is *nūnaṁ me sucaritapratibandhakaṁ purākṛtaṁ teṣu divaseṣu pariṇāmābhimukham āsīd yena sānukrośo'py āryaputro mayi virasaḥ saṁvṛttaḥ*[49], certainly an (evil) deed done by me in a past life obstructing (the action of my) virtue (merit) was in

those days about to bear fruit by which my Lord, although compassionate by nature, became heartless towards me. As for Dhāriṇī, she would not like Agnimitra to go in for another woman. She rebukes him in pungent satirical words when she notices him attracted towards Mālavikā in a dance scene: *yadi rājakāryeṣv apīdṛśy upāyanipuṇatā'ryaputrasya tataḥ śobhanaṁ bhavet,*[50] 'such efficiency would be good, if shown in the affairs of the State'. She persuades herself ultimately when all her efforts fail to checkmate intimacy developing between her husband and the young damsel Mālavikā, to arrange for the union of the two entailing tremendous sacrifice on her part leading Parivrājikā Kauśikī to observe that the noble women attached to their husbands serve them even if it be against their desires: *pratipakṣeṇāpi patiṁ sevante bhartṛvatsalāḥ sādhvyaḥ.*[51]

As is Dhāriṇī of the *Mālavikāgnimitra* so is Auśīnarī of the *Vikramorvaśīya*. She is upset, understandably, on coming to know of the secret love affair of her husband with Urvaśī first through a maid and later through the love letter of Urvaśī on a birchbark that is per chance flown to her by wind with which she approaches him (her husband) while the search for it is on. The husband apologizes to her by touching her feet and by saying that he is of course guilty, be pleased, *aparādhī nāmāhaṁ prasīda*[52], which, however, fails to assuage her feelings to which she gives expression in the words, *nāsti bhavato'parādhaḥ. aham evātrāparāddhā yā pratikūladarśanā bhūtvā agratas te tiṣṭhāmi*[53], 'there is no fault on your part. Here I alone am at fault in that I, the unwanted, stand before you'. She goes out not caring outwardly for the husband trying to bring her round though afraid inwardly of the penitence: *mā khalu laghuhṛdayā'ham anunayaṁ bahu manye kintu dākṣiṇyakṛtāt paścāttāpād bibhemi*[54]. Later this feeling of penitence overpowers her and she observes the vow of placating the loved one, *priyānuprasādana*, at which she, the Pativratā, that is how she is called by Citralekhā, the friend of Urvaśī announces her decision: *adyaprabhṛti yāṁ striyam āryaputraḥ prārthayate yā vāryaputrasya samāgamapraṇayinī tayā mayā prītibandhena vartitavyam*[55]. 'From today onwards I

shall be bound in love to any woman whom my husand loves or who longs for my husband's company'. She wants to see that her husband is happy even at the cost of her own happiness: *ahaṁ khalv ātmanaḥ sukhāvasānena āryaputraṁ nirvṛtaśarīraṁ kartum icchāmi*[56].

The faithful Indian woman would always look to the desires of their husbands, not even once permitting themselves any action otherwise: *bhavanty avyabhicāriṇyo bhartur iṣṭe pativratāḥ*.[57] That is indeed what traditional Indian womanhood is and it is this which Kālidāsa has portrayed. She always had stood for the happiness of the husband not caring for that of her own.

Belief in Fate

A careful perusal of the works of Kālidāsa shows his strong belief in fate. There is so frequent a mention of it in his works and so many incidents are ascribed to its working that it is impossible to conceive of him not believing in its all-powerful role. *Bhavitavyatā, bhāgya, bhāgadheya, vidhi, daiva, niyati, kṛtānta* are some of the words by which he designates it. In the *Vikramorvaśīya* when one of Bharata's pupils says that during a performance Urvaśī in the role of Lakṣmī on being asked as to whom among Keśava and the Lokapālas she is attached, she, through slip of tongue utters the word Purūravas instead of Puruṣottama (Keśava), the other pupil remarks: *bhavitavyānu-vidhāyīndriyāṇi*;[58] 'the senses proceed according to what is destined'. There is reference to fate again in the same play under the different word *daiva* in the context of the king's union with his son and his imminent separation from Urvaśī: *aho sukhapratyarthitā daivasya*[59]; 'Oh! the opposition of fate to happiness' (due to the condition imposed by Indra on the latter having been cursed by Bharata for her slip of tongue in pronouncing the word Purūravas in place of Puruṣottama that she could be with Purūravas only till she sees her son's face).

In the *Mālavikāgnimitra* Irāvatī, the queen of Agnimitra is seen to be cross with him to find him with Mālavikā. She leaves in a huff in disregard of his entreaties. She softens later and comes

to meet him to find the same scene back again. To notice her feelings ruffled the jester tells her that the king had forgotten the impropriety of ignoring his efforts to placate her but that does not reconcile her. The king also tells her that her anger is improper which does not befit her. With a pungent irony Irāvatī remarks that the king has rightly said 'improper'. She refers to the king's love for her as her luck and says that with that transferred to some one else, if she were to feel angry, she would look ridiculous; *anyasaṅkrānteṣv asmākaṁ bhāgadheyeṣu yadi punaḥ kupyeyaṁ tato hāsyā bhaveyam.*[60]

Fate is referred to again in the work in the context of the blossoming of the Aśoka tree with the stroke of Mālavikā's foot. Its female garden keeper mentions this with the feeling that the event would please the Chief Queen who through jealousy had otherwise been very hard to her: *aho daivasyānukampanīyā mālavikā*; 'Oh, Fate has taken pity on Mālavikā'.[61] Fate still again is an object of reference in the work when at the query of the king on learning from the two artist maids sent as present from the Vidarbha country that Mālavikā is the younger sister of Prince Mādhavasena who had been released from confinement after defeating the Vidarbha ruler, as to how she had come to such a pass; *athātrabhavatī katham itthaṁbhūtā?*[62]; she says to herself (*ātmagatam*) *vidhiniyogena*[63], through a play of fate. Kauśiki's refering to herself as *mandabhāgyā*[64], unfortunate, also underlines the play of fate in shaping of events, which she proceeds to narrate from where the maids had finished; *ataḥ param ahaṁ mandabhāgyā kathayiṣyāmi.*

In the *Abhijñānaśākuntala* fate is referred to a number of times. There is reference to it in the very beginning of the work itself. When Duṣyanta in persuit of a deer in a forest enters a hermitage, he notices the throbbing in the arms, an indication of something good coming which he is not able to make out that time. He then says:

> *śāntam idam āśramapadaṁ sphurati ca bāhuḥ kutaḥ phalam ihāsya।*
> *athavā bhavitavyānāṁ dvārāṇi bhavanti sarvatra॥*[65]

there are openings every where for what are predestined. Fate is referred to again when a hermit informs Duṣyanta at the latter's query whether Kaṇva is in the hermitage that he (Kaṇva) has gone to Somatīrtha for appeasing the adverse fate of Śakuntalā entrusting her with the duty of honouring guests; *Śakuntalām atithisatkārāya niyujya daivam asyāḥ pratikūlaṁ śamayituṁ somatīrthaṁ gataḥ.*[66] Kaṇva while delivering a message for Duṣyanta at Śakuntalā's departure for his capital also refers to it. He tells him to treat her the same way as he treats his other wives keeping him in mind as also his noble lineage and his love for her. He need not add anything more to it, says he (Kaṇva) for, beyond this everthing depends upon fate: *bhāgyāyattam ataḥ param,*[67] meaning thereby that it is fate alone which is to determine how, inspite of all this, things are to turn out. The next time fate is referred to is when Śakuntalā having been repudiated by Duṣyanta finds fault with it: *sā nindantī svāni bhāgyāni bālā.*[68]

The nymph Sānumatī keeping an invisible watch over the actions of Duṣyanta makes a reference to it when she hears remorseful Duṣyanta say after the discovery of the ring that his heart which remained asleep even after it was being awakened by Śakuntalā was now broad awake to suffer the agony of remorse, *nanv īdṛśāni tapasvinyā bhāgadheyāni*[69], such is the lot of the poor (creature). Fate is referred to again when in the jasmine grove, Mādhavīmaṇḍapa, at the king's query to the jester as to whether he, like him, too had forgotten about Śankutalā not having mentioned her name any time, the jester replies: far from it. After telling him everything about his affair with her, he (the king) had told him finally that it was only a joke and not a fact and that he, the dullard (*mṛtpiṇḍabuddhi*), had taken it as such. As a postscript to the above the jester adds: *athavā bhavitavyatā khalv atra balavatī*[70]; 'or what is destined is indeed here inexorable'. As the jester and the king continue, the former asks the latter as to what for he had placed the ring in Śankuntalā's hand, the latter says that he had done so at the time of his departure from the hermitage for his capital to tell her to count the days as per the number of syllables in the name inscribed on

it. By the time she would come upon the last of it, a person would appear to escort her to his harem which out of infatuation he did not do. The nymph Sānumatī listening invisibly to the above refers to fate and ascribes to it the frustration of the aforesaid arrangement: *ramaṇīyaḥ khalv avadhir vidhinā visaṁvāditaḥ.*[71]

The next reference to fate is when Śankuntalā talking to herself in Mārīca's Āśrama after hearing the news of the herb retaining its natural form and not undergoing a metamorphosis (which it would if touched by one other than parents and one's own self) even after being lifted up by Duṣyanta, says: *vikārakāle 'pi prakṛtisthāṁ sarvadamasyāuṣadhiṁ śrutvā na ma āśā 'sīd ātmano bhāgadheyeṣu*[72], "even though I heard that Sarvadamana's herb remained in its natural form even at the time of matamorphosis, I had no hope about my fortune. She further refers to it when she most unexpectedly, comes face to face with Duṣyanta; *parityaktamatsareṇānukampitāsmi daivena,*[73] 'the fate has shown mercy to me'. Fate is referred to next when at Bharata's query to Śankuntalā as to who the stranger—he does not know that he is his father Duṣyanta who had earlier lifted him up and is now engaged in conversation with his mother—is, Śankuntalā says; *vatsa te bhāgadheyāni pṛccha,*[74] 'child, ask your luck.' That was to be the fate of the young one that he was to enquire about his own father as to who he is. And this is the last time that there is reference to fate in the play.

Fate is referred to in Kālidāsa's works not only by any of its well-known names but also by the good or the bad result of the actions in the previous births. This is what is done in the context of Sītā's exile in the *Raghuvaṁśa* where Sītā ascribes her repudiation to the sin of her previous births: *mamaiva janmāntarapātakānāṁ vipākavisphūrjathur aprasahyaḥ.*[75] Śankuntalā also does the same when she, noticing Duṣyanta penitent at what he had done to her, remarks: *nūnaṁ me sucaritapratibandhakaṁ purākṛtaṁ teṣu divaseṣu pariṇāmābh-imukham āsīd yena sānukrośo 'py āryaputro mayi tathāvidhaḥ saṁvṛttaḥ*[76]; 'indeed in those days a bad deed done earlier (in earlier births) was beginning to show result in that my husband even though kind to me had turned to be so'.

While treating Kālikāsa's belief in fate, it will not be out of point to say a word about his use of the words for the same. It is interesting to note his use of the words *bhāgya* and *bhāgadheya* in plural: *anyasaṅkrāntahṛdayeṣv asmākaṁ bhāgadheyeṣu,*[77] *sā nindantī svāni, bhāgyāni bālā,*[78] *nanv īdṛśāni tapasvinyā bhāgadheyāni,*[79] *na ma āśāsīd ātmano bhāgadheyeṣu,*[80] *vatsa te bhāgadheyāni pṛccha.*[81] Fate is always singular, nowhere is it fates. Why then *bhāgyāni* and not *bhāgyam* or *bhāgadheyāni* and not *bhāgadheyam*? Probable it is that the plural here refers to the series of fateful incidents that have led to the unhappy consummation. The plural in *bhāgyāni* in *sā nindantī svāni bhāgyāni bālā* suggests the different vicissitudes of Śakuntalā's life.[82] Her falling in love with a stranger (*ājñātahṛdaya*), his mind unknown, the slipping of her ring in Somatīrtha, her repudiation by Duṣyanta and her mortification at that. The plural in *bhagadheyāni* in *īdṛśāni tapasvinyā bhāgadheyāni* refers to the chance turn of events: Durvāsas's curse, the loss of the signet ring by which the king's heart even though awakened again and again remained asleep and its accidental discovery.[83] The same in *vatsa te bhāgadheyāni pṛccha* refers to the strange turn of events that have led to the present consummation in father and the son not knowing each other and may also shape things one way or the other. *Bhāgadheyāni* suggests everything: Bharata's birth after his mother's repudiation, his upbringing, even though a prince, in a hermitage in the company of hermits and the wild beings as also the possibilities, as explained by Kale, one, of Bharata being accepted as his son by the king and his becoming an emperor one day, and the other, of his spending his whole life in a hermitage.[84]

An explanation along the same line could well be possible for the plural in *bhāgadheyeṣu* both in *anyasaṅkrāntahṛdayeṣv asmakāṁ bhāgadheyeṣu,*[85] of the *Mālavikāgnimitra* and *na ma āśāsīd ātmano bhāgadheyeṣu*[86], of the *Abhijñānaśākuntala.* A far better explanation for plural in all the cases cited above could well be that it refers to the actions, good or bad, of the previous births which result in fruits, good or bad, in the present one. These actions when taken severally need plural for expression, when

taken collectively need singular: *bhāgyam*, *daivam*, *vidhiḥ*, *kṛtāntaḥ*, etc. Hence the use of both by Kālidāsa. Though plausible, both the explanations leave the question of the exclusive use of plural in *bhāgadheya* by Kālidāsa unanswered. Could it be due just to current usage?

As for the poems of Kālidāsa, there is no mention of fate in the *Ṛtusaṁhāra*. In the *Meghadūta*, however, there is reference to it in four places. In the very beginning of the work the Yakṣa refers to his mendicancy before cloud on account of his separation from his dear one due to (adverse) fate: *tenārthitvaṁ tvayi vidhivaśād dūrabandhur gato 'ham.*[87] Later while telling the cloud about the likely condition of his consort in his absence he (the Yakṣa) again refers to fate due to which her thigh has to do without the wonted net of pearls: *muktājālaṁ ciraparicitaṁ tyājito daivagatyā.*[88] Still later in the message to the cloud he makes mention of the adverse fate blocking his way in making him unite, through the imaginative faculty, his body with that of his beloved: *aṅgenāṅgam.......saṅkalpais tair viśati vidhinā vairiṇā ruddhamārgaḥ.*[89]

Further on he ascribes to fate absence of union with the beloved even in dream by robbing him of the sight by ever-increasing torrent of tears:

> *asrais tāvan muhur upacitair dṛṣṭir ālupyate me*
> *krūras tasminn api na sahate saṅgamaṁ nau kṛtāntaḥ*॥[90]

The *Raghuvaṁśa* mentions fate in half a dozen places, first time in the context of the chance development of friendship between Priyaṁvada, a Gandharva Prince, rescued by an accidental shot of an arrow from elephanthood imposed upon him by sage Mataṅga and Raghu, the scion of the Ikṣvākus on the way to Indumatī's Svayaṁvara:

> *evaṁ tayor adhvani daivayogād āseduṣoḥ sakhyam acintyahetu*।[91]

The next mention of fate is in the context of the comparison of Indumatī's turning away from the Kaliṅga ruler, though tempted by Sunandā, as does the goddess of fortune from an

unfortunate fellow though brought from a distance by him through exertion:

tasmād apāvartata durakṛṣṭā nītyeva lakṣmīḥ pratikūladaivāt[92]

Aja in his lamentations at the death of Indumatī refers to fate three times. He is not able to make out as to how even flowers, the most delicate of the things, could take away the life of a person. If they even can do so, argues he, what other things could not be enough for fate, if only it is to strike:

kusumāny api gātrasaṅgamāt prabhavanty āyur apohituṁ yadi ।
na bhaviṣyati hanta sādhanaṁ kim ivānyat prahariṣyato vidheḥ ॥[93]

He thinks that it is due to his adverse fate that the Creator turned the garland into thunderbolt:

athavā mama bhagyaviplavād aśaniḥ kalpita eṣa vedhasā[94] ।

He blames his own deeds, what actually fate is, for what has befallen him:

sahatāṁ hatajīvitaṁ mama prabalām ātmakṛtena vedanām ॥[95]

The next and the last reference to fate in the work is when, after Sītā is carried to the nether world by the earth and the agitated Rāma takes up his bow to get her back from her (the earth), Vālmīki and Vasiṣṭha pacify him by letting him realize the inexorableness of the working of fate:

gurur vidhibalāpekṣī śamayāmāsa dhanvinaḥ[96]

Fate finds mention in the first eight cantos of the *Kumārasambhava*, generally accepted to be genuine, in at least four places out of which three pertain to Rati after the burning of Kāma. In the earliest of these fate is said to be wishing to make Rati regain consciousness with a desire to making her experience new widowhood with its unbearable pangs:

atha mohaparāyaṇā satī vivaśā kāmavadhūr vibodhitā ।
vidhinā pratipādayiṣyatā navavaidhavyam asahyavedanam ॥[97]

Rati on regaining herself indulges in the most pathetic lamentations. She accuses fate to have cheated her, *vidhinā jana*

eṣa vañcitaḥ[98], it is on Kāma that the happiness of the people depends; *tvadadhīnaṁ khalu dehināṁ sukham*[99]. While addressing Vasanta, the friend of her husband, she charges fate with committing half the butchery in killing Kāma while sparing her: *vidhinā kṛtam ardhaveśasaṁ nanu māṁ kāmavadhe vimuñcatā.*[100]

The fourth reference to fate is in the context of drinking of wine offered by the presiding deity of the Gandhamādana forest by Pārvatī and undergoing a change thereby which though a change was attractive like the common mango tree changing into the Sahakāra kind due to the inscrutable working of fate:

apratarkyavidhiyogakāritām āmrateva sahakāratāṁ yayau[101] ।

Was Kālidāsa a Fatalist?

With so much of prominence of fate in Kālidāsa's works one is tempted to ask the question: Was Kālidāsa a fatalist? Did he believe that everything was predestined, determined by actions, good or bad in previous births? Did he believe in independence of action in any form in the present birth? It is difficult to answer this question with a degree of precision. Kālidāsa does seem to believe in independent action to a point after which he appears to resign himself to fate. This seems to come out of the message of Kaṇva for Duṣyanta. He first asks the latter to do this or to do that. Soon thereafter he leaves everything to fate: *bhāgyāyattam ataḥ param.* Man can go in shaping things to a certain extent only beyond which he has no control over them and has to follow the path charted out for him by Destiny.

Intution versus Tradition

Though Kālidāsa is a firm believer in tradition he does not think it is completely unchanging and static. Tradition, according to him, has to inter-mingle with individual experience. In the last analysis it is one's own self that is to guide one in one's conduct. In matters of doubt, says he, it is the voice of conscience, the inclination of the heart, that is to prevail: *satāṁ hi sandehapadesu vastuṣu pramāṇam antaḥkaraṇapravṛttayaḥ.*[102]

Conclusion

Kālidāsa, was one of those few poets who were not motivated in their work by only material or mundane considerations. While striving to achieve the three-fold aim of life, the three Puruṣārthas, Dharma, Artha and Kāma, he pinned his sight on the fourth one, Mokṣa. In the begining he was, like any other of his ilk, motivated in his literary activity by considerations of fame:[103] *kaviyaśaḥprārthī,*[104] a mundane consideration indeed. But as and as he had progressed in his literary activity, he seems to pray for himself-- it is with this that he closes his immortal work, the *Abhijñānaśākuntala*-- not anything material but only emancipation from rebirth: *mamāpi ca kṣapayatu nīlalohitaḥ punarbhavaṁ parigataśaktir ātmabhūḥ.*[105] Kālidāsā's prayer seems to have been answered. For the past two thousand years or so none has equalled him. God does not seem to have endowed his soul with another body.

Note

The following editions of Kālidāsa's works have been used in this article

(*i*) *Vikramorvaśīya*, (*Vikra*) ed. Shankar Pandurang Pandit, Sanskrit Series No. XVI, Bombay, 1901.

(*ii*) *Mālavikāgnimitra* (*Mal.*) ed. M.R. Kale, The Standard Publishing Co., Bombay, 1918.

(*iii*) *Abhijñānaśākuntala* (*Abh. Śā*) ed. M.R. Kale, Gopal Narayan & Co., Bombay, 1920.

(*iv*) *Raghuvaṁśa* (*Ragh.*) Nirnaya Sagar Press, Bombay, 1920.

(*v*) *Kumārasambhava* (*Ku. Sam.*) ed. M.R. Kale, Motilal Banarsidass, Delhi, 1981.

(*vi*) *Meghadūta* (*Megh.*) ed. M.R. Kale, Motilal Banarsidass, Delhi, 1974.

REFERENCES

1. *Abh. Sa.* Act IV, verse 1
2. ibid., Act I, p.15.
3. *Megh.,* verse I
4. *Ragh.,* 1.76.
5. ibid., V. 53.
6. ibid., VIII. 80.
7. ibid., IX. 78.
8. ibid., X. 47.
9. ibid., XI. 14.
10. ibid., XIX. 48
11. *Ku. Sam.,* IV. 42-3.
12. ibid., IX.16.
13. *Vikr.,* Act III, Viṣkambhaka
14. *Ku. Sam.,* IX.9.
15. ibid. IX.16.
16. *Megha.,* I
17. *Ragh.,* XII. 57
18. ibid., IX.80
19. ibid., IX.80
20. ibid., 1.25
21. *Abh.Sā.,* V.25
22. ibid., V.24.
23. ibid., Act V, p. 133.
24. *Ragh.,* I.13.
25. ibid., III.34.
26. ibid., III.34
27. ibid., VI. 32.
28. ibid.
29. *Megha.,* Uttaramegha, Verse 21
30. ibid.,verses 14-18.
31. *Abh. Śā.* Act 1. p. 17.
32. ibid., *Act,* II.13.
33. *Ragh.,* VIII.4.

    Manu also supports this:

    nābrahma kṣatram ṛdhnoti nākṣtraṁ brahma vardhate।

    brahma kṣatraṁ ca samprktam iha cāmutra vardhate॥

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34. *Ragh.*, XV. 3
35. ibid., V.2
36. *Abh. Śā.*, Act V, p.118.
37. ibid., Act I, p.15.
38. *Abh. Śā.*, Act VII. p. 191.
39. ibid., Act VII, p. 189.
40. *Ragh.*, XIV.70
41. *Ku.Sam.*, V.2
42. *Abh. Śā.*, VII.21
43. *Ragh.*, XIV.57
44. ibid., XIV.61
45. ibid., XIV.62
46. ibid., XIV.66
47. *Abh.Śā.*, V.30
48. ibid., Act VII, p.194.
49. ibid.
50. *Mal.*, Act I, p. 21.
51. ibid., Act V. 19
52. *Vikr.* Act II, p. 65.
53. ibid., Act II. 21
54. *Vikr.*, Act II, p. 66.
55. ibid., Act IV, pp. 95-96
56. ibid., Act III, p. 97.
57. *Ku. Sam.*, VI. 86.
58. *Vikra.*, Act III. p. 71.
59. ibid., Act V, p. 161.
60. *Mal.*, Act IV, p. 85.
61. ibid., Act V, p. 89.
62. ibid., p. 89.
63. ibid.
64. ibid.
65. *Abh. Śa.*, Act I, p. 15.
66. ibid.,
67. ibid., p. 17.
68. ibid., Act V, 30.
69. ibid., Act VI, p. 150.
70. ibid., Act VI, p. 152.
71. ibid., p. 156.
72. ibid., Act VII, p. 192.

73. *Abh. Sa.*, p. 193.
74. ibid., Act VII, p. 194.
75. *Ragh.*, IV. 62.
76. *Abh. Sa.*, Act VII, p. 194.
77. Mal., Act IV, p. 85.
78. ibid., Act V, 30.
79. ibid., Act VI, p.150.
80. ibid., Act VII, p.192.
81. ibid., Act VII, p. 194.
82. That also is M.R. Kale's view. See his not, p. 129.
83. Kale, merely attempts the sense of *bhāgadheyāni* here when he interprets it as adverse luck, *duradṛṣṭa* of the *Kumārasantoṣiṇī* of Ramendra Mohan Bose (Atma Ram & sons., Lahore, p. 583), see his Notes pp. 138-9. He does not explain the plural in the form.
84. Gajendragadkar's Comment:
    The natural but very touching question of Sarvadamana as to who Duṣyanta was brings to Śakuntalā's mind all her previous history, commencing her first meeting with the king. She realizes what important part divinity has played in shaping the ends of her life and replies to Sarvadamana that he should appeal to his own fortune to get an anwer to his question. It was impossible for Śakuntalā to give a direct and definite reply to her son's innocent but so dreadfully touching question. *Abhijñānaśākuntala*, Seventh Edition, The Popular Publishing House, Surat, 1962.
85. Kale interprets it as 'our good luck, being loved by you' (see Notes p. 99) having got transferred to some one else. There is no comment of his or Devadhar's or of anybody else on the plural used.
86. Here also *bhāgadheyeṣu* is explained by Kale, see his Notes p. 163, as 'good fortune' or *svakīyasaujanyajanyasvāmiprāptiviṣaya.* The *Kumārasantoṣiṇī* of Ramendra Mohan Bose, leaves the plural unexplained. It may, as in other cases, refer to the strange turn of events, her being in the upper regions and the coming of her husband there of his own accord to receive her back.
87. *Pūrvamegha*, verse 6.
88. *Uttaramegha*, verse 35.
89. ibid., verse 41.

महाकवि कालिदास का जीवनदर्शन

–सत्यव्रत शास्त्री

पूर्व पीठिका

कालिदास ने जीवन को कैसे बिताया जाए– इस विषय पर पर्याप्त संकेत अपने ग्रन्थों में छोड़े हैं। यही संकेत एकीकृत हो कालिदास के जीवन के प्रति दृष्टिकोण को प्रस्तुत करते हैं, यह नहीं कि किस प्रकार जीवन जिया जा रहा है, प्रत्युत कैसे जीना चाहिए। यही उनका जीवन–दर्शन है। पुराने प्रसंगों को लेखनीबद्ध करते समय भी कालिदास ने उनके मूलस्वरूप को अक्षुण्ण रखकर ही अपने चिन्तन को उसमें समाहित किया है। यह केवल कालिदास की ही विशेषता नहीं है, प्रत्येक कवि ऐसा करता है। भेद केवल उस स्तर एवं दक्षता में है जिसके द्वारा कवि अपने विचार, दृष्टिकोण और चिन्तन को अपनी रचनाओं में पिरो देता है। उसमें इस प्रकार की दक्षता की आवश्यकता है कि ये सब कथानक के निष्कर्ष रूप में उभर कर सामने आयें, उन्हें शब्दतः कहने की आवश्यकता न पड़े। जितनी इस दक्षता में पूर्णता होगी निष्कर्ष उतना ही अधिक अमुखर होगा। जितना अधिक वह अमुखर होगा, रचना उतनी अधिक कलात्मक होगी। महाकवि कालिदास ने व्यावहारिक रूप से, मानव जीवन के लगभग प्रत्येक पक्ष को अपनी कृतियों में छुआ है, इसके अतिरिक्त दैविक तथा अर्धदैविक शक्तियों को भी अनछुआ नहीं छोड़ा है।

कालिदास का कर्तव्यबोधः

शाप की अवधारणा– कालिदास की कृतियों के अध्ययन से एक बात उभर कर सामने आती है और वह यह कि उसने सदा कर्तव्य को सर्वोपरि माना है। उसकी अनेक कृतियों में वर्णित शाप का यही संदेश है। शकुन्तला को शाप मिला क्योंकि दुष्यन्त के विचारों में अनन्यमानसा उसने ऋषि दुर्वासा की उपस्थिति को अपने आश्रम में अनुभव नहीं किया– *तपोनिधिं वेत्सि न मामुपस्थितम्,* जबकि उसे पिता द्वारा बहिर्गमन के समय अतिथियों की सेवा का कार्यभार सौंपा गया था– *इदानीमेव दुहितरं शकुन्तलामतिथिसत्कारायादिश्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः।* यक्ष शापग्रस्त हुआ क्योंकि उसने अपने कर्तव्य के प्रति प्रमाद किया– *स्वाधिकारात्प्रमत्तः।* (वह कर्तव्य था, अपने स्वामी कुबेर के लिए प्रातः सद्यः– प्रस्फुटित पुष्पों को चुनना, जिनसे वह शिवार्चना किया करते थे। एकदा यक्ष द्वारा पुष्पों को प्रातः चुनने के स्थान पर विगत संध्या को ही चुन लिया गया, क्योंकि वह अपनी नवविवाहिता को बहुत भोर में छोड़कर जाना नहीं चाहता था। कुबेर को इस सत्य का ज्ञान तब हुआ जब सूर्योदय होने पर, पिछले दिन सूर्यास्त के समय फूल में बंद भंवरे ने, फूल के खिलने पर, स्वतंत्र हो कुबेर को काटा)। दिलीप को शाप मिला क्योंकि स्वर्ग से पृथ्वी पर लौटते समय अधर्म के डर से, *धर्मलोपभयात्,* ऋतुस्नाता अपनी पत्नी की स्मृति में लीन (*ऋतुस्नातामिमां स्मरन्*) उसने 'सुरभि' नामक देवलोक वासिनी गाय की परिक्रमा नहीं की, जबकि धर्मानुसार यह उसका कर्तव्य था। मतंग ऋषि के साथ छल/परिहास करने पर गंधर्व कुमार प्रियंवद को हाथी हो जाने का शाप मिला। ऋषि तृणबिन्दु द्वारा कठोर तपस्या में व्यवधान उत्पन्न करने के परिणामस्वरूप अप्सरा हरिणी को मर्त्यलोकवासिनी स्त्री इन्दुमती के

रूप में जन्म लेना पड़ा। अनजाने में श्रवण को मारने के कारण दशरथ को श्रवण के वृद्ध पिता से उन्हीं की भांति पुत्र शोक से मृत्यु प्राप्त करने का शाप मिला। रावण को नलकबूर से शाप मिला कि जो कोई भी अनिच्छुक स्त्री से संभोग करेगा उसके सिर के हज़ार टुकड़े हो जायेंगे। अगस्त्य ऋषि पर आक्रमण करने पर ताड़का को कुरूप राक्षसी होने का शाप मिला। दक्ष कन्याओं में से रोहिणी के प्रति अधिक प्रेम प्रदर्शन के कारण चन्द्रमा दक्ष द्वारा शापित हुआ। अपनी ही तनया के प्रति लोलुपता रखने के कारण काम को प्रजापति से शाप मिला। बाद में (उसके इन्द्रियों को वशीभूत करने के अनन्तर) काम को जलकर भस्म होने के रूप में दण्ड मिला। जब यह ज्ञात हुआ कि कबूतर के छद्म वेश में और किसी ने नहीं वरन् अग्नि ने शिव और पार्वती की प्रेम क्रीड़ा स्थली में प्रवेश किया है तो उसे पार्वती द्वारा शापित होना पड़ा। इन्द्र की सभा में 'पुरुषोत्तम' के स्थान पर 'विक्रम' शब्द के उच्चारण पर उर्वशी नाट्यशास्त्री भरत द्वारा शापित हुई। इन सभी घटनाओं में, किसी न किसी मर्यादाहीनता का बिन्दु विद्यमान है, जिसके कारण शाप मिला। यह सीमोल्लंघन चाहे जान–बूझकर किया गया हो या अनजाने में, दण्ड तो उसका मिलना ही है। अनजाने में किया जाना उसका बचाव नहीं है। जिसने भी निर्धारित सीमा को लांघा उसे दण्डित होना ही पड़ा। दशरथ श्रवण को मारना नहीं चाहता था फिर भी उसे दण्ड भोगना पड़ा। अपराध, अपराध है। इच्छित अथवा अनिच्छित, जिसके आधार पर दण्ड से भागा नहीं जा सकता।

ऊपर दी गई घटनाओं पर सीमा के अतिक्रमण के समान तत्व को तीन भागों में विभाजित किया जा सकता है। पहला किसी के भी द्वारा किसी प्रकार की भूल, जैसे उर्वशी के विषय में गलत शब्द का प्रयोग, हरिणी के विषय में ऋषि की तपस्या में व्यवधान, काम के विषय में पुत्री के प्रति लोलुपता, अग्नि के विषय में अत्यंत निर्जन (शिव पार्वती की) प्रेमक्रीड़ा स्थली में प्रवेश और प्रियंवद के विषय में मात्र अहंकार। दूसरा, वे जहां करणीय कर्तव्य के प्रति प्रमाद, कर्तव्य जो कि किया जाना चाहिये था, परन्तु नहीं किया गया, जैसे शकुन्तला और यक्ष के संदर्भ में। तीसरा, वहां जहां दो कर्तव्यों में परस्पर मतभेद होने पर एक कर्तव्य को दूसरे से अधिक प्राथमिकता दी जाती है जैसे दिलीप की इच्छा नहीं थी, ऐसा नहीं था। पत्नी ने ऋतुस्नान किया था, उससे शीघ्रातिशीघ्र समागम उसके लिये आवश्यक था, वह उसका धर्म था। उस धर्म का पालन न करना अधर्म होता जिससे वह बचना चाहता था। पर इस अधर्म से बचते–बचते वह एक और अधर्म कर बैठा और वह था– देवगवी कामधेनु की परिक्रमा न करना। दिलीप यहां दो धर्मों के पाट में था। एक ओर था धर्म अर्थात् कर्तव्य उसकी अपनी पत्नी के प्रति और दूसरी ओर था उसका धर्म अर्थात् कर्तव्य देवताओं की गाय कामधेनु के प्रति। अपनी पत्नी के प्रति उसका धर्म था उसके ऋतुस्नान किये होने पर उसके साथ समागम, जिसे न करने वाले को धर्मशास्त्रों के अनुसार भ्रूणहत्या का पाप लगता है दूसरी ओर उसका धर्म था, कामधेनु जैसी महनीय गाय को उचित सम्मान देना। यहां दिलीप दोनों धर्मों में से किसे प्राथमिकता दी जाय इसका निर्णय न कर पाया जिस कारण कामधेनु ने रुष्ट होकर उसे शाप दे दिया कि जब तक वह उसकी सन्तान को सेवा–शुश्रूषा द्वारा प्रसन्न नहीं कर लेता तब तक उसे सन्तान प्राप्ति नहीं होगी–

मत्प्रसूतिमनाराध्य न प्रजेति शशाप सा।

यहां दिलीप के सामने दो धर्म अथवा कर्तव्य थे– एक मानवयोनि अर्थात् अपनी पत्नी के प्रति और दूसरा देवयोनि अर्थात् कामधेनु के प्रति। उसे मानवयोनिगत कर्तव्य की अपेक्षा देवयोनिगत कर्तव्य को प्राथमिकता देनी चाहिए थी। उसने देवयोनिगत कर्तव्य – कामधेनु की प्रदक्षिणा करने की उपेक्षा की *प्रदक्षिणक्रियार्हायां तस्यां त्वं साधु नाचरः,*

जिस कारण उसे शापरूप दण्ड भोगना पड़ा। जो सम्मानीय है उन्हें उचित सम्मान न देने से अमंगल होता है– *प्रतिबध्नाति हि श्रेयः पूज्यपूजाव्यतिक्रमः।* व्यक्ति को अपने द्वारा किए जाने वाले कर्तव्यों में प्राथमिकता का क्रम बनाए रखना होगा। इसकी अवहेलना भी असावधानी है जो उसे दण्डनीय बनाती है।

मनुष्य के लिए जीवन कसकर बंधी हुई रस्सी पर चलने के समान है। किसी व्यक्ति विशेष द्वारा किसी भी प्रकार की सीमा का उल्लंघन, भले ही वह भावुकतावश हुआ हो, उसके दण्ड को कम नहीं करा सकता। यही जीवन का शाश्वत नियम है। यहां तक कि देव अग्नि एवं अर्धदेव यक्ष भी इससे बच नहीं सके। अग्नि के प्रकरण से एक अन्य शिक्षा प्राप्त होती है और वह यह कि चाहे बहुत ही अच्छे लक्ष्य हेतु, स्वयं सीमा का अतिक्रमण किया गया हो, परिस्थितियों ने करवाया हो या किसी की प्रेरणा से किया गया हो, इससे कोई अन्तर नहीं पड़ता। देवताओं के कहने पर अग्नि ने निर्जन स्थली में प्रवेश करके शिव–पार्वती की प्रेम क्रीड़ाओं में व्यवधान उपस्थित किया। देवताओं की अभिलाषा थी कि पार्वती का शिव द्वारा उत्पन्न पुत्र तारक का वध करे। पर यह अग्नि को शाप से बचा न पाया। मां पार्वती ने उसे सर्वभक्षी, भीमकाय, कुष्ठी एवं धूमगर्भ होने का शाप दिया–

त्वं सर्वभक्षो भव भीमकायः कुष्ठाभिभूतोऽनल धूमगर्भः।

इत्थं शशापाद्रिसुता हुताशं रुष्टा रतानन्दसुखस्य भंगात्।।

केवल ऐसे व्यक्ति को ही दण्ड देना अनुचित है जो किसी के आदेश का पालन मात्र कर रहा हो। आदेश देने वाला भी दण्ड का भागी है। अतः देवताओं को भी दण्ड मिला। उन्हें उनकी पत्नियों से संतान न होने का शाप दिया गया– *स्वस्त्रीष्वप्रजसो देवान् शशाप।*

ऐसा प्रतीत होता है कि कालिदास के जीवन दर्शन का एक शाश्वत सिद्धान्त है– 'अधिकता हर चीज़ की बुरी है'– *अति सर्वत्र वर्जयेत्।* केवल एक ही ओर ध्यान देने की प्रवृत्ति कालिदास को स्वीकार्य नहीं थी। एक ही में मग्न रहना और दूसरे पर ध्यान न करना कालिदास को ग्राह्य नहीं था। शकुन्तला अनन्यमानसा थी, दिलीप के मन में केवल पत्नी की स्मृति ही समाई हुई थी, *स्मरन्,* यह कालिदास के अनुसार अनुचित था। कालिदास, जो कि प्रेम के कवि थे, को प्रमिका या पत्नी का स्मरण अग्राह्य कभी नहीं हो सकते थे। इन सब में, सब कुछ भूलकर, मग्न हो जाना कालिदास की दृष्टि में आपत्तिजनक था। जीवन में संतुलन आवश्यक है।

लगता है कालिदास व्यक्ति के सुधार में विश्वास करते थे। उनका यह मत था कि किसी को भी हमेशा के लिए दण्डित नहीं किया जाना चाहिए। विशेषतः तब जब भूल अनजाने में की गई हो। परिस्थितियों के खुलकर सामने आने पर, अधिकतर घटनाओं में कालिदास ने शाप को सीमित कर दिया है। वे विश्वास करते थे कि मनुष्य द्वारा की गई भूलों और त्रुटियों के आधार पर दिए गए दण्ड की सीमित अवधि उसको निर्मल कर सकती है। इस प्रकार के व्यक्ति को जो दण्डस्वरूप सुधर चुका हो और जिसमें सात्त्विकता का उदय हो चुका हो उसे उसकी वास्तविक मूल अवस्था में लाकर पुनः उसे सुखी कर देना चाहिए।

कालिदास की दृष्टि में तीन लौकिक पुरुषार्थों (धर्म, अर्थ एवं काम) में धर्म सर्वोपरि है। अन्य दो– अर्थ और काम, इस प्रकार के होने चाहिये कि वे भी व्यक्ति को धर्म की ओर ले जायें। दिलीप के सन्दर्भ में कही गयी उनकी उक्ति– *अर्प्यर्थकामौ तस्यास्तां धर्म एव मनीषिणः* का यही आशय है।

'यथा राजा तथा प्रजा' जैसा राजा वैसी प्रजा एक प्रसिद्ध कहावत है। स्वयं को प्रजा के सम्मुख आदर्श रूप
में प्रस्तुत करने के लिए राजा को निजी जीवन में अनेक कष्टों को भोगना पड़ता था। ऐसा नहीं कि प्रत्येक राजा
नैतिक मूल्यों के निर्वहण की क्षमता रखता था। सभा में शार्ंगरव और दुष्यन्त के उद्वेगपूर्ण वार्तालाप से यह स्पष्ट है।
शार्ंगरव ने तत्कालीन शासनाध्यक्षों में बढ़ने वाले छल–कपट पर तीखा कटाक्ष किया जो कि एक कला की तरह उन्हें
सिखाया जाता था– *परातिसन्धानमधीयते ये विद्येति।*

अपने समय के मान दण्डों के प्रति कालिदास की आस्था– कालिदास अपने समकालीन समाज में विद्यमान
निर्धारित नियमों में आस्था रखते थे। कन्याएं स्वयं वर चुन सकती थीं। अनेक कन्याओं ने उस समय ऐसा किया, जिसे
उनके वृद्ध जनों ने मान्यता दी। जब तक यह सबके सम्मुख किया गया, तब तक ठीक था परन्तु जब गुप्त रूप से
स्वयं वर चुनकर विवाह किया गया तब विशेष सावधानी की आवश्यकता थी– *अतः परीक्ष्य कर्त्तव्यं विशेषात् संगतं रहः।*
अन्यथा कन्याएं उन लोगों द्वारा छली जा सकती हैं जिनका अपना कोई दीन इमान नहीं होता और जिनके मन में क्या
है यह वे जान नहीं पाती हैं– *अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम्।* परिणामतः जीवन के अधिकांश भाग में वे यातना
भोगती हैं। कालिदास ने सम्भवतः शार्ंगरव के माध्यम से इस विषय पर अपने विचारों को अभिव्यक्त किया है, जो इस
प्रकार के स्वच्छन्दाचारों को चापल की संज्ञा देता है– *एवमप्रतिहतमात्मकृतं चापलं दहति।*

कालिदास का सौन्दर्यबोध– कालिदास सौन्दर्य के प्रेमी थे, वह सौन्दर्य शारीरिक भी हो सकता है, भौतिक भी
और आध्यात्मिक भी। अतिविशिष्ट से कम कुछ भी उन्हें लुभाता नहीं था। वस्तुओं अथवा घटनाओं का वर्णन करते हुए
कालिदास ने अपनी कल्पना शक्ति का ऐसा प्रयोग किया कि उनमें अधिकाधिक उत्कृष्टता आ गई। एक ओर दिलीप,
रघु और अवन्ति नरेश का और दूसरी ओर यक्षी का वर्णन करते समय ऐसा प्रतीत होता है कि मानों कालिदास ने स्त्री
और पुरुष के सौन्दर्य हेतु कुछ मानदण्ड निर्धारित किये हों। स्त्री और पुरुष दोनों में अधिक बलशाली, पुरुष तत्वतः
पुरुषत्व से युक्त होना चाहिये तथा उसका पूरा व्यक्तित्व उस पुरुषत्व का प्रतिबिम्बन करता दीखना चाहिये। राजा
चूंकि सर्वोपरि है अतः उसे प्रत्येक दृष्टिकोण से पुरुषों में विशिष्ट दिखना चाहिये। महाकवि ने अपने ग्रन्थों में कम से
कम तीन स्थानों पर सौन्दर्य की मूलभूत विशेषताओं का चित्रण किया है। इनमें से दो एक साथ पिता व पुत्र से
सम्बन्धित हैं। पिता दिलीप को विशाल वक्षःस्थल तथा कठोर कन्धों वाला, शालवृक्ष के समान लम्बा और लम्बी भुजाओं
वाला कहा गया है– *व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः।*

पुत्र रघु, पृशुओं के कंधे पर रखे हुए जुए के समान लम्बी भुजाओं वाला, कपाटों के समान वक्षःस्थल वाला,
ऊंची गर्दन वाला युवा है– *युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्धकन्धरः।*

यद्यपि यहां खुलकर कुछ नहीं कहा गया है, तथापि इन वर्णनों में युवा पुरुष के सौन्दर्य में वृद्धपुरुष की
तुलना में सूक्ष्म अन्तर की रेखाएं उभर ही आई हैं। सुदृढ़ वक्षःस्थल वाला वृद्ध है, 'कपाटवक्षाः' कपाट तुल्य वक्ष वाला
युवा है, 'वृषस्कंधः' बैल के समान उभरे कंधों वाला वृद्ध है तो सुगठित कंधों वाला 'अंसलः' युवा है। युवा के विषय में
लम्बाई अनुल्लिखित है। केवल वृद्ध को शाल–तुल्य लम्बा कहा गया है। कुल मिलाकर इन दोनों के माध्यम से
कालिदास द्वारा यह प्रभाव छोड़ा गया कि युवा की शारीरिक संरचना वृद्ध की तुलना में अधिक आकर्षक होनी चाहिये–
वपुःप्रकर्षादजयद् गुरुं रघुः। पुरुष– सौन्दर्य का तीसरा उदाहरण इन्दुमती के स्वयम्वर के अवसर पर अवन्तिपति से

सम्बद्ध है। उसका वर्णन कालिदास ने इस प्रकार किया है– *अवन्तिनाथोऽयमुदग्रबाहुर्विशालवक्षास्तनुवृत्तमध्यः।* यह अवन्ति का राजा है, लम्बी भुजाओं, चौड़े वक्षस्थल एवं गोल कटिप्रदेश वाला। यहां पहले के वर्णनों में कटि विषयक नई बात जुड़ी है, जबकि लम्बाई और कंधों का कोई वर्णन नहीं है। उसके सौन्दर्य को सूर्य के वृत्त को त्वष्टा द्वारा सावधानी से कांट छांट कर बचे तेजपुंज के समान कहा गया है।

इन सभी प्रसंगों में कालिदास ने कुछ समान विशेषताओं का वर्णन किया है। दीर्घ बाहु, विशाल वक्षःस्थल, तीनों के लिये उल्लेखित हैं, जबकि अत्युन्नत लम्बाई, सरलता से मुड़ने वाली ग्रीवा, दुबली–पतली, सुवृत्ताकार कटि जैसी कुछ विशेषताओं का वर्णन कुछ के लिये ही किया गया है। मज़े की बात यह है कि समान विशेषताओं के वर्णन में भी कवि ने हर बार भिन्न शब्दों का प्रयोग किया है, जिनसे अत्यधिक उच्चस्तरीय कलात्मकता के साथ उन सबमें भिन्नता आ गई है। दिलीप महाभुज है, रघु युगव्यायतबाहु है, अवन्तिनरेश उदग्रबाहु है। दिलीप व्यूढोरस्कः है, रघु कपाटवक्षाः है और अवन्तिनरेश विशालवक्षाः है, दिलीप वृषस्कन्धः है रघु अंसलः है।

स्त्री सौन्दर्य का सर्वोत्कृष्ट उदाहरण कालिदास के मेघदूत की यक्षी है। दुबली–पतली, पूर्ण यौवना (कालिदास ने उसके लिये श्यामा शब्द का प्रयोग किया है जिसका अर्थ उत्पलमाला ने यौवनमध्यस्था, *श्यामा यौवनमध्यस्था,* दिया है), नुकीले दांतों वाली, पके हुए कुन्दुरु के जैसे अधरोष्ठ वाली, भयभीत हिरनी के समान चंचलनयना, गहरी नाभिवाली, नितम्ब भार से मन्द मन्द चलने वाली, उन्नत कुचों के कारण (आगे की ओर) कुछ–कुछ झुकी हुई वह मानों विधाता की सर्वश्रेष्ठ रचना है–

तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः।
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः।।

भौतिक सौन्दर्य का सर्वोत्कृष्ट उदाहरण अलका नगरी है, अलका में भी यक्ष का भवन जो इन्द्रधनुषी आभा वाले मुख्य द्वार के कारण दूर से ही पहिचाना जा सकता था– *दूराल्लक्ष्यं सुरपतिधनुश्चारुणाा तोरणेन*। उसके पास एक छोटा सा मन्दार (परिजात) का वृक्ष था जिसके गुच्छों को हाथ से छुआ जा सकता था और जो उनके बोझ से झुका जा रहा था– *तस्योपान्ते कृतकतनयः कान्तया वर्धितो मे हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः*। उसके पास एक बावडी थी जहां तक पहुंचने के लिये पन्ने के पत्थरों की सीढ़ियां बनी थीं, और जो चिकने वैदूर्यमणि की डंडी वाले खिले स्वर्ण कमलों से आच्छादित थी। उसके किनारे एक क्रीड़ा पर्वत था जिसकी चोटी सुन्दर नीलम से बनी थी और जिसके चारों ओर सोने के केले के पेड़ थे। उसके समीप कुरबक वृक्षों की बाड़ से सटे लाल अशोक एवं केसर के पेड़ थे जिन पर माधवी लताओं का वितान था। उन दोनों के बीच एक सोने का 'स्टैण्ड' था। उसकी जड़ में कच्चे बांसों की आभा वाले मणि जड़े थे और उस पर स्फुटिक, क्रिस्टल का एक फलक, टॉप था। उस पर सन्ध्या के समय यक्षी द्वारा पालित मयूर आकर बैठता था जिसे कंगनों की खनखनाहट के बीच ताली बजा बजा कर वह नचाया करती थी। बहुमूल्य हीरे जवाहरातों और रत्नों का यह विशद वर्णन संस्कृत साहित्य में अतुलनीय है।

प्रायः प्रत्येक कवि में सौन्दर्य एवं प्रेम के सुन्दर चित्र देखने को मिलते हैं। जहां सौन्दर्य है, फिर चाहे वह सौन्दर्य, रूपगत हो, भावगत हो या शीलगत हो, उसके प्रति आकर्षण स्वाभाविक है। 'सुन्दरम्' मानव हृदय में अपने प्रति प्रेम उपजा देता है। सभी प्राणी सौन्दर्य प्रेमी होते हैं, अतः सौन्दर्य और प्रेम साथ–साथ चलते हैं और यही तत्व काव्य जगत् में जीवन संचार करते हैं। सौन्दर्य और प्रेम के प्रति साधारण जनों एवं कवि जनों के दृष्टिकोण में अंतर

हो सकता है, पर इससे कोई कवि अछूता नहीं रह सकता। इसीलिए प्रायः सभी कवियों ने इन दोनों के सुन्दर से
सुन्दर चित्रों को अंकित करने का प्रयास किया है, फिर भी कालिदास ने इन दोनों के चित्रण में जो अपनी अद्‌भुत
काव्य प्रतिभा का परिचय दिया है, वह अत्यन्त दुर्लभ है। कालिदास वस्तुतः सौन्दर्य और प्रेम के कवि हैं। इन दोनों
विषयों की सुन्दर कल्पनाओं एवं सशक्त वर्णनों ने ही कालिदास को शृंगार का सर्वश्रेष्ठ कवि बना दिया है।

सौन्दर्य की कोई एक निश्चित परिभाषा नहीं है और न ही है उसका कोई एक निश्चित स्थिर रूप ही।
सौन्दर्य क्षण–क्षण में नवीन रूप धारण करता है। क्षणे-क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः। कालिदास ने ऐसे
सौन्दर्य को प्रकृति प्रदत्त माना है। उनके अनुसार मानव में जो कुछ सुन्दर है, वह प्रकृति की देन है। तथाकथित बाह्य
प्रसाधनों से प्रतीयमान सौन्दर्य, वस्तुतः सौन्दर्य नहीं। प्रकृतिसुन्दर व्यक्ति या वस्तु के लिए बाह्य सौन्दर्य प्रसाधनों की
आवश्यकता नहीं– *किमिव हि मधुराणां मण्डनं नाकृतीनाम्।* सहज सौन्दर्य सभी अवस्थाओं में सुन्दर एवं मनोरम लगता
है– *सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम्।* प्रकृति प्रदत्त सौन्दर्य कभी क्षीण नहीं होता, जबकि बाह्य प्रसाधन
अवस्था विशेष में अपना महत्व खो देते हैं। वनवासिनी वल्कलधारिणी शकुन्तला में भी प्रकृति ने अद्‌भुत सौन्दर्य का
आधान किया था। अतएव दुष्यन्त कहता है– *इयमधिकमनोज्ञा वल्कलेनापि तन्वी* और इसी मनोज्ञता की पुष्टि करता
हुआ करता है– *सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति।*

कालिदास ने इसी प्रकार मानवरूप सौन्दर्य की अभिव्यक्ति के लिये अनेकत्र प्रकृतिगत उपमानों को माध्यम
बनाया है। स्त्रीरत्न सृष्टि शकुन्तला के सौन्दर्य चित्रण में कवि ने इन्हीं उपमानों का आश्रय लिया है–

मानव की सजग प्राकृतिक सुन्दरता को अभिव्यक्ति किस प्रकार दी जाय इसके विषय में कालिदास का अपना
एक दृष्टिकोण है। वे प्रकृति से इसमें सहायता लेते हैं। वह उन्हें मानव सौन्दर्य की अभिव्यक्ति के लिये उचित उपमान
प्रदान करती है–

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू।
कुसुममिव लोभनीयं यौवनमंगेषु सन्नद्धम्।।

अधर कोंपल की सी लालिमा लिये है। दोनों बाहें कोमल टहनियों का अनुकरण करती है। अंग–अंग में फूल जैसा
लुभाने वाला यौवन समाया हुआ है।'

प्रकृति की भूमिका केवल मानव सौन्दर्य के सटीक वर्णन के लिये उचित उपमान कर प्रस्तुत करने भर की नहीं
थी। वह उसकी सहायिका बनकर भी है जो मानव सौन्दर्य में निखार ला देती है– अलकापुरी के वधूजन अपने अंगों
को अलंकृत करने के लिये विविध प्रकार के पुष्पों का उपयोग करते थे–

हस्ते लीलाकमलमलके बालकुन्दानुविद्धं नीता लोध्रप्रसवरजसा पाण्डुतामानने श्रीः।
चूडापाशे नवकुरवकं चारु कर्णे शिरीषं सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम्।।

'जिस अलकापुरी की रमणियां छहों ऋतुओं में होने वाले पुष्पों का सदा उपयोग करती हैं– उनके हाथ में
लीलाकतमल होता है जो कि शरद् में होते हैं। बालों में कुन्द होता है जो कि हेमन्त में होता है। मुख पर लोध के
पुष्प के पराग से आनन की शोभा में श्वेतिमा लाई जाती है जो कि शिशिर में होता है। जूड़ों में वे कुरबक (झिण्टही)
के फूल लगाती हैं जो वसन्त में होते हैं। कान में शिरीष का सुन्दर फूल रहता है जोकि ग्रीष्म में खिलता है। मांग में
कदम्ब का पुष्प रहता है जो मेघागम होने पर वर्षा में खिलता है।

अभिज्ञानशाकुन्तल का प्रारम्भ ग्रीष्मऋतु के प्रसंग में अल्हड़ युवतियों द्वारा दयाभाव अर्थात् सावधानी से चुने हुए शिरीष कुसुमों को कर्णाभूषण बनाने को वर्णन है– *अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि।*

अलकापुरी की स्त्रियों की समस्त शृंगार सामग्री उन्हें कल्पवृक्ष से ही मिल जाती थी–

वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान्।

लाक्षारागं चरणकमलन्यासयोग्यं च यस्यामेकः सूते सकलमबलामण्डनं कल्पवृक्षः।।

'जिसमें अकेला कल्पवृक्ष ही रंगबिरंगे वस्त्र, आंखों में खुमारी लाने वाला मद्य, पल्लव सहित पुष्प, तरह–तरह के आभूषण, कमल तुल्य चरणों में लगाने वाला आलता आदि स्त्रियों की सारी प्रसाधन सामग्री उपलब्ध कर देता है।'

ऋतुसंहार में छः ऋतुओं के वर्णन के प्रसंग में कवि हर ऋतु में अलग–अलग प्रकार के प्रकृति सौन्दर्य का वर्णन करता है और बतलाता चलता है कि किस प्रकार वह मानव सौन्दर्य में चार चांद लगाता है।

कवि प्रकृति को शारीरिक सौन्दर्य की अभिवृद्धि के साधन के रूप में उपस्थापित करता है और उसे प्रकृति सौन्दर्य से उच्चतर धरातल पर उपस्थापित करता। भगवती पार्वती का चित्रण करते हुए वह कहता है कि उनके अंग उपमान बाह्य हैं, उनके लिये कोई उपमान हो ही नहीं सकता, प्रकृति का ऐसा कोई पदार्थ नहीं है जिससे उनकी तुलना की जा सके–

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात् कदलीविशेषाः।

लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्याः।।

'संसार में विस्तृत होने पर भी हाथियों के सूंड त्वचा के खुरदरा होने के कारण और उत्तम कोटि के केले के पेड़ अत्यधिक शीतल होने के कारण उसके (पार्वती) के ऊरुओं के उपमान से बहिर्भूत हैं अर्थात् उनसे उनकी तुलना नहीं की जा सकती।'

यदि कहीं तुलना करनी भी पड़े तो पहले प्राकृतिक पदार्थों में कल्पना द्वारा उत्कृष्टता का आधान कर मानव अंगसौष्ठव के समकक्ष उन्हें लाकर तुलना के योग्य बनाना होगा–

पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम्।

ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठपर्यस्तरुचः स्मितस्य।।

यदि फूलों को कोपलों के बीच रख दिया जाय या सुन्दर मोती चमकदार मूंगे में जड़ दिया जाय तो वे उसकी (पार्वती की) मुस्कुराहट, जो उसके लाल होठों पर बिखरी रहती है, की कदाचित् तुलना कर सकें।

स्तम्भों के (भार से) आगे की ओर किंचित् झुकी हुई सद्यः उदित सूर्य बिम्ब के रंग के वस्त्रों को धारण किये हुए पार्वती ढेर सारे फूलों के गुच्छों से झुक रही कोंपलों से सजी चलती–फिरती लता सी लग रही थी।

आवर्जिता किंचिदिव स्तनाभ्यां वासो वसाना तरुणार्कबिम्बम्।

पर्याप्तपुष्पस्तबकावनम्रा संचारिणी पल्लविनी लतेव।।

यहां कवि ने पार्वती की तुलना पल्लविनी लता से की है। सामान्य स्थिति की लता से नहीं, वह लता जो चल सकती हो, संचारिणी हो। प्रकृति सौन्दर्य में यदि कुछ और भी हो तभी वह मानव सौन्दर्य की बराबरी करने में समर्थ हो पायगा। यहां किसका उत्कर्ष कवि बतलाना चाहता है यह स्वतः स्पष्ट है।

पार्वती का शरीर तूलिका से उन्मीलित चित्र के समान था– *उन्मीलितं तूलिकयेव चित्रम्* जिसके माध्यम से चित्रकार अपनी कल्पना को साकार करता है। तपोवनवासिनी शकुन्तला के विषय में कवि ने इसी प्रकार की कल्पना की है–

चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु।

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः।।

'विधाता ने मानों पहले उस की छवि को चित्र में उतारा है और फिर उसमें प्राणों का संचार किया है। अथवा विधाता ने मन के द्वारा ही रूप की राशि से उसे बनाया है। अथवा सम्भवतः वह उसकी मानसी सृष्टि ही है। विधाता के रूपनिर्माण के सामर्थ्य का तथा शकुन्तला के रूपलावण्य का विचार करते हुए वह मुझे एक अलग ही ढंग की स्त्रीरत्न की रचना प्रतीत होती है।'

यहां कवि ने शकुन्तला को अपरा, अलौकिक, स्त्रीरत्नसृष्टि कहा है। अलौकिक के लिए लौकिक उपमानों का अवकाश कहां? जिसमें समस्त सौन्दर्य चेतना समाहित हो उसकी तुलना किससे की जाय? वह तो हर स्थिति में, हर दशा में रमणीय होगी ही– *सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम्।* यहां तक कि उसकी अस्वस्थता में भी रमणीयता ही नहीं झलकती है– *प्रियायाः साबाधं किमपि रमणीयं वपुरिदम्।* पेड़ों की छाल जैसे असुन्दर एवं रूक्ष तन ढंकने के साधन ने भी उसकी सुन्दरता में चार चांद ही लगाया– *इयमधिकमनोज्ञा वल्कलेनापि तन्वी।* वह अनाघ्रात पुष्प थी, अलून किसलय थी, अनाविद्ध रत्न थी, अनास्वादितरस मधु थी। उसके अक्लिष्टबालतरुपल्लवलोभनीय और अव्याजमनोहर अद्भुत शारीरिक सौन्दर्य को देख *अनार्यः खलु परदारव्यवहारः, वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः, भवतु अनिर्वर्णनीय परकलत्रम्,* कहने वाला सम्राट दुष्यन्त भी कहने को विवश हो जाता है–

भ्रमर इव विभाते कुन्दमन्तस्तुषारं न च खलु परिभोक्तुं नैव शक्नोमि हातुम्।।

इसी प्रकार रघुवंश की इन्दुमती भले ही शकुन्तला की तरह अपरा स्त्रीरत्नसृष्टि न हो, पर विधाता का विधानातिशय तो की ही, अतएव जब वह स्वयम्वर मण्डप में पहुंचती है तो उसे देखते ही वहां एकत्रित सभी राजा उसकी रूप सुधा से मुग्ध हो आत्मविस्मृत से हो जाते हैं और सभी उसे एकटक दृष्टि से देखते ही रह जाते हैं:–

तस्मिन् विधानातिशये विधातुः कन्यामये नेत्रशतैकलक्ष्ये।

निपेतुरन्तःकरणैर्नरेन्द्रा देहैः स्थिताः केवलमासनेषु।।

एक कोटि कालिदास ने इस प्रकार की भी वर्णित की है जहां मानव शरीर के अलग–अलग अंगों के लिये तो उपमान प्रकृति में भले ही मिल जायें पर समष्टि में उसका कोई उपमान नहीं मिल सकता। मेघदूत में यक्ष कहता है कि हे चण्डि! प्रकृति के भिन्न–भिन्न रूपों में तो तुम्हारे अंगों का सादृश्य कदाचित् मिल भी जाय, एकत्र, एक ही पदार्थ में, वह मिल नहीं सकता–

श्यामास्वंगं, चकितहरिणीप्रेक्षणे दृष्टिपातं,

वक्त्रच्छायां शशिनि, शिखिनां बर्हभारेषु केशान्।

उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्,

हन्तैकस्थं क्वचिदपि न ते चण्डि! सदृश्यमस्ति।।

मैं प्रियंगु लताओं में तुम्हारे शरीर की, भयभीत हिरनी की आंखों में तुम्हारी चितवन की, चन्द्रमा में तुम्हारे मुख की आभा की, मोर के पंखों के गुच्छे में तुम्हारे केशों की, क्षीण नदी–तरंगों में तुम्हारे भ्रूभंगों की कल्पना कर लिया करता हूं। खेद है, हे चण्डि! किसी एक वस्तु में तुम्हारी समानता नहीं है।

एक ही स्थान पर समस्त सौन्दर्य के होने की कल्पना कवि ने भगवती पार्वती के प्रसंग में भी की है–

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन।

या निर्मिता विश्वसृजा प्रयत्नादेकत्र सौन्दर्यदिदृक्षयेव।।

जिसे विधाता ने एक ही स्थान पर सौन्दर्य को देखने की इच्छा से जो जो भी उसकी (अंगों की) तुलना के पदार्थ हो सकते थे उन्हें यथास्थान लगाकर (सैट कर) प्रयत्न पूर्वक रचा था।

चतुर्थ कोटि कालिदास के सौन्दर्य वर्णन की इस प्रकार की भी है जहां उन्होंने प्रकृति सौन्दर्य और मानव सौन्दर्य को एकाकार बना दिया है। प्रकृति मानव से सुन्दर है या मानव प्रकृति से– इस विषय में निश्चय से कुछ भी कहना कठिन है। पार्वती का अधीरविप्रेक्षित, चंचल अवलोकन उन्होंने मृगांगनाओं से लिया या मृगांगनाओं ने उनसे?

प्रवातनीलोत्पलनिर्विशेषम् अधीरविप्रेक्षितमायताक्ष्या।

तया गृहीतं नु मृगांगनाभ्यस्ततो गृहीतं नु मृगांगनाभिः।।

यहां कालिदास ने यह संकेत दिया है कि प्रकृति मानव को सुन्दरता देती है या मानव प्रकृति को, इस पर विचार नहीं करना चाहिये। प्रकृति और मानव में पूर्ण अद्वैत है। ये दोनों परस्पर सौन्दर्याधायक हैं और परस्पर की अभिव्यक्ति के माध्यम हैं।

कालिदास का प्रेम चित्रण एक अलग ही प्रकार का है। चंचल इन्द्रियज प्रेम पर उनकी आस्था नहीं है। उनकी दृष्टि में शारीरिक सौन्दर्य ही स्त्रियों का परम गौरव और चरम सौन्दर्य नहीं है और न ही शारीरिक सौन्दर्य प्रेम का आधार ही हो सकता है। यदि ऐसा होता तो भगवती पार्वती अपने परम सौन्दर्य से भगवान् शिव को आकृष्ट कर लेतीं, पर ऐसा हो नहीं सका। इसलिये कामदेव के भस्म कर दिये जाने पर भगवती पार्वती ने मन ही मन अपने शारीरिक सौन्दर्य की निन्दा की– *निनिन्द रूपं हृदयेन पार्वती* और फिर घोर तपस्या द्वारा अपने रूप को सफल बनाने का प्रयास किया–

इयेष सा कर्तुमवन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः।

अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः।।

इस प्रसंग से कालिदास ने यह बतलाया है कि यद्यपि प्रेम, रूप–सौन्दर्य से उद्भूत होता है, तथापि उसे स्थायित्व तभी प्राप्त होता है जबकि उसके साथ निष्कपट भाव, सच्चरित्रता, तप और त्याग की प्रबल भावना हो। कालिदास की दृष्टि से शारीरिक सौन्दर्य की परिणति सच्चे प्रेम में है– *प्रियेषु सौभाग्यफला हि चारुता*। काम यदि कर्तव्य से विमुख करने वाला है, तो वह हेय है और कर्तव्य की उपेक्षा कर जो व्यक्ति कामवश हो जाता है, वह दण्डनीय है। उनकी सभी कृतियां इस बात की स्पष्ट घोषणा करती हैं कि काम कर्तव्य का विरोधी नहीं और यदि कहीं वह ऐसा है तो शिव अर्थात् मंगल का विरोधी होने से वह भस्म कर दिया जायेगा। इससे ऐसा प्रतीत होता है कि कालिदास ने प्रेम का कारण सर्वत्र शारीरिक सौन्दर्य को ही नहीं माना है अपितु उसे पूर्वजन्म का संस्कार माना है– *मनो हि जन्मान्तरसंज्ञितज्ञम्*। इसी प्रकार उनकी दृष्टि में प्रेम की इतिश्री भी इसी जन्म में नहीं होती, अपितु वह दूसरे जन्म में

भी साथ जाती है– *सतीव योषित् प्रकृतिश्च निश्चला पुमांसमभ्येति भवान्तरेष्वपि*। वस्तुतः कालिदास की रचनाओं में उत्कृष्ट और सच्चे प्रेम की सर्वत्र प्रतिष्ठा की गई है।

इतना ही नहीं, कालिदास की दृष्टि में वह प्रेम, प्रेम नहीं जिसमें कोई बन्धन न हो, कोई नियम न हो, कोई त्याग न हो, किसी मर्यादा का पालन न हो। जो प्रेम अकस्मात् नर–नारी को एक दूसरे पर मुग्ध कर संयम सहित बना देता है, वह प्रेम पद वाच्य नहीं। उनकी दृष्टि में प्रेम की परिणति दाम्पत्य में होती है, भ्रमरवृत्ति में नहीं। भ्रमरवृत्ति का प्रेम अन्ततोगत्वा दुःख और पश्चात्ताप का ही कारण बनता है, अतः ऐसा प्रेम त्याज्य है। कालिदास की सभी कृतियों में ऐसे ही आदर्श प्रेम का चित्रण किया गया है।

कालिदास के दृष्टिकोण में त्याग और उपलब्धि (लाभ) साथ–साथ चलते हैं। एक ओर वह कण्व, मारीच और वाल्मीकि के आश्रमों का वर्णन करते हैं और दूसरी ओर ऊंची अट्टालिकाओं वाली, बहुमूल्य से बहुमूल्य व्यापारिक वस्तुओं, मोतियों और जवाहरातों के ढेरों वाली अलका तथा उज्जयिनी नगरियों का। कालिदास के अनुसार जीवन को पूर्णता से जीना चाहिए। किसी भी स्थिति में आध्यात्मिकता, भौतिकता से विलग नहीं है। इसके अभ्यास के समय केवल इस बात का ध्यान रखना आवश्यक है कि समाज के मुख्य आधार आध्यात्मिकता को अधिक महत्व दिया जाए। राजाओं में महानतम एवं युद्धों में इन्द्र के सहयोगी, दुष्यन्त भी राजसी सामग्री (आभूषण, धनुषादि) त्यागकर विनीत वेश से तपोवन में प्रविष्ट हुआ– *विनीतवेशेन प्रवेष्टव्यानि तपोवनानि नाम।*

आश्रमों से किसी प्रकार का कर नहीं लिया जाता था। उत्पादकों और व्यापारियों की आय छठे अंश के रूप में गृहीत कर के समान इनसे उनके तप का छठा अंश इस अन्तर से मिल जाता था कि यह सदा रहने वाला है, अनश्वर है–

तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः।

कालिदास के अनुसार राज्य की व्यवस्था में ऋषियों और आश्रमों द्वारा प्रदत्त सहयोग समाज के अन्य अंशदाताओं से कहीं बढ़ चढ़कर था। उसका विश्वास था कि राज्य को अपने प्रभुत्व को जीवित रखने हेतु अध्यात्म को आधार बनाना होता है– *पवनाग्निसमागमो ह्ययं सहितं ब्रह्म यदस्त्रतेजसा।* परस्पर संयोग ही इन दोनों को उन्नति की ओर ले जाता है। यह 'समागम' कठोर तप से अर्जित आध्यात्मिक शक्ति की रक्षा हेतु आवश्यक है। एक पवित्रात्मा द्वारा शाप का प्रयोग आत्म रक्षा हेतु तथा विघ्न– व्यवधानों को दूर करने हेतु तभी किया जाना चाहिये जब अन्य किसी उपाय से आत्मरक्षा न हो पाये। आत्मशक्ति और तपोबल को बचाये रखना आवश्यक है। अन्यथा कठोर परिश्रम से अर्जित अध्यात्मशक्ति तथा तपोबल क्षीण हो सकता है– *त्राणाभावे हि शापास्त्राः कुर्वन्ति तपसो व्ययम्।*

ऋषियों मुनियों की देखभाल का दायित्व शासन पर ही है। ऐसा प्रतीत होता है कि कालिदास शिक्षा को बहुत महत्व देते थे। यहां तक कि रघु जैसा राजा, गुरुदक्षिणा देने हेतु अध्ययन पूर्ण करके आए कौत्स नामक युवा स्नातक से स्वयं मिलने जाता है। युवा ऋषि शार्गरव और शारद्वत दोनों ही दुष्यन्त के लिए समान रूप से आदरणीय हैं।

कालिदास का विश्वास था कि जीवन में दो प्रकार की शक्तियां अविभक्त रूप से एक साथ, एक समय में संचालित होती हैं, एक कठिनाइयां उत्पन्न कर शोक और कष्ट पहुंचाने का प्रयत्न करती है और दूसरी सहायता करने का प्रयास करती हे। एक 'निग्रहधारा' है और दूसरी 'अनुग्रहधारा'। शकुन्तला के जीवन में इसे बहुत भली प्रकार से देखा जा सकता है। जिन परिस्थितियों में उस अभागी स्त्री का जन्म हुआ वे दुर्भाग्यपूर्ण थीं। जन्म देते ही जननी ने

उसे त्याग दिया। करुणावश ऋषि कण्व ने उसका पालन–पोषण किया। उस पर आने वाली विपत्ति के आभास लग
जाने पर वे उसके शमनार्थ सोमतीर्थ की यात्रा पर गए– *दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः।* दुष्यन्त द्वारा न
पहचाने जाने पर उसकी माता उसे अन्तरिक्ष लोक में स्थित मारीच ऋषि के आश्रम में (ऋषि मारीच को) सौंप गई,
जहां उसने पुत्र, भरत को जन्म दिया। उसके जातकर्म आदि संस्कार ऋषि ने ही किए और उसकी रक्षा हेतु
'रक्षाकरण्डक' दिया और कहा कि उसके माता–पिता के अतिरिक्त किसी अन्य व्यक्ति द्वारा छुए जाने पर वह सर्प
बनकर उसे डस लेगा। ऋषि कण्व तथा मारीच शकुंतला के लिए 'अनुग्रह धारा' कहे जा सकते हैं। यही प्रियंवदा और
अनुसूया के विषय में भी कहा जा सकता है जिसने ऋषि से शकुन्तला हेतु क्षमादान मांगा, जिसके परिणामस्वरूप
दुर्वासा ऋषि द्वारा शाप को अभिज्ञान के दर्शन होने पर शापमुक्त हो पाने तक सीमित करना पड़ा। मेनका, जिसने
जन्म देते ही उसे अकेला छोड़ दिया, दुर्वासा, जिन्होंने उसे दुष्यन्त द्वारा भुलाये जाने का शाप दिया 'निग्रहधारा' के
प्रतिनिधि हैं। महान् नाटककार कालिदास द्वारा अभिज्ञानशाकुन्तल का ताना बाना चार ऋषियों के इर्द गिर्द बुना हुआ
प्रतीत होता है। पहला जिसने शकुन्तला को जन्म दिया, दूसरा जिसने उसका लालन पालन किया, तीसरा जिसने उसे
पति द्वारा विस्मृत होने का शाप दिया। चौथा जिसने दुष्यन्त द्वारा न पहचाने जाने पर उसे आश्रय दिया और जिसके
आश्रम में पति से उसका मिलन हुआ।

उसी प्रकार की निग्रहधारा और अनुग्रहधारा सीता के जीवन में भी उपलब्ध होती है। राम की आज्ञानुसार
लक्ष्मण जब सीता को घने वन में छोड़ आते हैं तो महर्षि वाल्मीकि उसके करुण क्रन्दन का अनुसरण कर उसे अपने
आश्रम में ले जाते हैं और उसे वहीं रहने का आमन्त्रण देते हैं। अगर एक ओर क्रूरता है तो दूसरी ओर करुणा है।
यह कालिदास का जीवन के प्रति दृष्टिकोण है। जीवन में शोक और दु:ख चिरस्थाई नहीं है।

कालिदास श्री को प्रायः कोमल प्रेम कवि के रूप में स्वीकारा गया है। निःसंदेह वह ऐसा है। लेकिन उसका
प्रेम पवित्र प्रेम था जिसमें चिरस्थायित्व हेतु वासनाहीनता आवश्यक है। शिव द्वारा कामदेव को भस्मीभूत कर देना,
केवल एक पौराणिक आख्यान मात्र नहीं है उसका अर्थ यह नहीं है कि शिव में प्रेम तत्व मृत हो चुका था। पार्वती को
इसे प्राप्त करने हेतु कठोर तप करना पड़ा। तदनन्तर ही विलक्षण प्रेम का जन्म हुआ– *क्व तादृशं प्रेम।*

शकुन्तला ने बडे–बड़े मानसिक और भावनात्मक आघात सहन कर तथा कठिनाइयों से भरा जीवन व्यतीत
कर, स्वयं को पवित्र किया– *नियमक्षाममुखी धृतैकवेणिः।* जब उसका दुष्यन्त से पुनर्मिलन हुआ तब तक वह भयंकर
तनाव के समय को व्यतीत कर चुकी थी और भावाभेश में किसी अजनबी की ओर आकृष्ट हो उसे प्रेम पत्र लिखने
वाली नवयुवती नहीं रही थी। वह संतुलित और गरिमामयी गंभीर स्त्री बन चुकी थी। वह उस परिपक्वता की स्थिति में
थी जहां वासना की ऊष्मा समय के साथ ह्रासोन्मुख हो जाती है।

कुल मिलाकर कालिदास श्री का जीवन के प्रति सम्पूर्ण दृष्टिकोण परम्पराओं के द्वारा नियंत्रित था। लगता है
वह स्वयं इनका अभ्यस्त था। यद्यपि प्रारम्भ में उसने पतियों द्वारा पत्नियों के प्रति किए जाने वाले अवांछनीय क्रूर
व्यवहार का विरोध किया परन्तु बाद में इससे स्वयं को यह कह कर मुक्त कर लिया कि यह सब स्त्री का भाग्य है।
रघुवंश में पूर्णतया अनभिज्ञ सीता को जब राम के आदेश पर लक्ष्मण वन में छोड़ आते हैं तो वह राम में कोई दोष
नहीं पाती वरन् पुनः अपने दुर्भाग्य को दोष देती है–

न चावदद् भर्तुरवर्णमार्या निराकरिष्णोर्वृजिनादृतेऽपि।

आत्मानमेव स्थिरदुःखभाजं पुनः पुनर्दुष्कृतिनं निनिन्द।।

केवल एक बार उनके व्यवहार में राम के प्रति विरोध का स्वर सुनाई देता है और वह है जब बेहोशी दूर होने पर वे लक्ष्मण से कहती हैं– *वाच्यस्त्वया मद्वचनात्स राजा,* उस राजा से मेरा नाम लेकर तुम कहना कि अपनी आंखों के सामने अग्निपरीक्षा में उत्तीर्ण मुझे जो तुमने लोगों की कही बातों को सुनकर त्याग दिया क्या यह तुम्हारे सुप्रसिद्ध कुल के अनुरूप है– *वह्नौ विशुद्धामपि यत्समक्षं मां लोकवादश्रवणादहासीः श्रुतस्य किं तत्सदृशं कुलस्य।* यहां अपने अपने पति के लिये 'राजा' शब्द और उसके साथ ही 'सः' शब्द का प्रयोग सीता के आक्रोश को प्रकट करता है। राम राजा ही रहे पति न बन पाये।

आश्चर्य की बात तो यह है कि यह प्रवृत्ति क्षण मात्र को ही रह पाती है। अगले ही क्षण सीता अपनी पुरानी अवस्था में आ जाती है और विषम परिस्थितियों को पूर्व जन्मों का दुष्परिणाम बताने लगती है– *ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुरप्रसह्यः।* अपने साथ सब कुछ बीतने पर भी प्रार्थना करती है कि अगले जन्म में भी राम ही उन्हें पति रूप में प्राप्त हों केवल इस अन्तर के साथ कि उनका वियोग न हो–

जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः।

अपने अस्तित्व को नकारने की, उसे मिटा कर पति के अस्तित्व में ही विलीन हो जाने की भारतीय नारी की प्रवृत्ति, जोकि उसमें कूट–कूट कर भरी हुई है और जिसे किसी भी स्थिति में परिवर्तित नहीं किया जा सकता है, में कालिदास की गहरी आस्था है। शकुन्तला और धारिणी के चरित्र चित्रण में भी वही प्रवृत्ति दिखाई देती है। पति द्वारा विस्मृत शकुन्तला को क्रूरतम परिस्थितियों को सहना पड़ा पर इसके लिये उसने अपने भाग्य को ही दोषी ठहराया। 'अभिज्ञानशाकुन्तल' के अन्तिम अंक में भरत द्वारा अजनबी दुष्यन्त के विषय में पूछे जाने पर कि वह कौन है, वह यह संक्षिप्त उत्तर देती है– *वत्स ते भागधेयानि पृच्छ,* मेरे बच्चे, अपने भाग्य से पूछ।

दुष्यन्त के यह कहने पर कि न जाने क्यों उस समय (जब ऋषि कुमार उसे उसके पास लाये थे उसके मन में एक प्रकार का) प्रबल अज्ञान उत्पन्न हो गया था– *किमपि मनसः संमोहो मे बलवानभूत,* शकुन्तला कहती है– *नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणामाभिमुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि विरसः संवृत्तः,* अवश्य ही मेरा शुभगुणों (के शुभ फल) में विघ्न उत्पन्न करने वाला पूर्व जन्म में किया गया कोई पाप उन दिनों उदय हो गया था जिस कारण दयालु होते हुए भी आप मुझ पर ऐसे कठोर एवं नीरस हो गये थे। जहां तक धारिणी का सम्बन्ध है उसका अग्निमित्र का एक अन्य युवति को देखना अभीष्ट नहीं था अतः नाटयाचार्यों गणदास और हरदत्त द्वारा अपनी शिष्याओं के माध्यम में अपने–अपने नाट्य–कौशल का प्रदर्शन अनभीप्सित था। मालविका एक प्रतिस्पर्धिनी के रूप में ही सही राजा की दृष्टि में न पड़े इसके लिये वह प्रयास करती रही। यह भी उसने कहा कि मालविका ने अभी–अभी सीखना प्रारम्भ किया है– अचिरोपनीता ते शिष्या इसलिये उसमें परिपक्वता न होने पर मृत्यु प्रदर्शन उचित न होगा। पर आचार्यगण दास को यह मान्य नहीं हैं। वे हठ इसलिये कर रहे हैं; अतएव मे निर्बन्धः कि कम समय में भी वे मालविका को नृत्यकला कुशल बनाने में सफल रहे हैं। आचार्यों के परस्पर विवाद को नृत्यांगनाओं के नृत्य प्रदर्शन के माध्यम से जिससे कि मालविका उनके सामने पड़ सकती है इस वह राजा की उपाय–कुशलता समझ उन पर कटु व्यंग्य करती है–

यदि राजकार्येष्वपीदृश्युपायनिपुणताऽऽर्यपुत्रस्य ततः शोभनं भवेत्, यदि राजकार्यों में भी आपकी ऐसी तरीके ढूंढ निकालने की कुशलता होती तो बढ़िया होता।

उसके पति और युवती मालविका के बीच बढ़ते परिचय को रोक पाने के उसके सभी प्रयत्न जब व्यर्थ हो जाते हैं तो वह उन दोनों को मिलाने की व्यवस्था करती है। यह उसे महान् त्याग की ओर ले जाता है जिस पर परिव्राजिका कौशिकी को कहना पड़ता है कि पति के प्रेम में पगी कुलीन नारियां अपनी इच्छा के विरुद्ध जाकर भी पति की सेवा करती है और पति का काम करने में सहायक बनती हैं– प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः।

जो स्थिति मालविकाग्निमित्र में धारिणी की है वही स्थिति विक्रमोर्वशीय में औशीनरी की। निःसंदेह अपने पति के उर्वशी के साथ गुप्त प्रसंग को जानकर वह व्यथित होती है। पहली बार वह भृत्य द्वारा इस विषय में जानती है और फिर उर्वशी द्वारा भूर्जपत्र पर लिखे प्रेम पत्र द्वारा। वह पत्र संयोगवश हवा में उड़ कर उस तक पहुंचता है और उसके द्वारा वह पत्र खोजते–खोजते पति तक पहुंचती है। पति उसके चरणस्पर्श कर क्षमा मांगता है और कहता है, वह वास्तव में उसका अपराधी है, प्रसन्न हो जाओ *उपराधी नामाहं प्रसीद।*

परन्तु वह उसकी आहत भावना को सान्त्वना नहीं दे पाता और वह कहती है– *नास्ति भवतोऽपराधः अहमेवापराद्धा या प्रतिकूलदर्शना भूत्वा अग्रतस्ते तिष्ठामि।* इसमें तुम्हारा कोई दोष नहीं, दोषी तो मैं हूं जो कि अवांछनीय होने पर भी तुम्हारे सम्मुख खड़ी हूं। पति को उसकी भूल का ज्ञान कराने हेतु, दिखाने के लिए उसकी परवाह न करती हुई वह बाहर निकल जाती है परन्तु भीतर ही भीतर वह पश्चात्तापवश भयभीत है– *मा खलु लघुहृदयाऽहमनुनयं बहु मन्ये किन्त्वदाक्षिण्यकृतात् पश्चात्तापाद् बिभेमि,* यह बात नहीं मेरा दिल इतना छोटा (कच्चा) है कि मैं इस अनुनय– विनय को कोई विशेष महत्व देती है, अपितु शिष्टाचार के उल्लंघनजन्य पश्चात्ताप से मैं डरती हूं। यह कह कर वह आवेश में चल देती है पर पश्चात्ताप का भाव हावी हो जाता है और वह प्रेमियों को सन्तुष्ट करने का व्रत रखती है जिस पर वह प्रतिव्रता– उर्वशी की सखी चित्रलेखा यही शब्द उसके लिये प्रयोग करती है– अपने संकल्प की घोषणा करती है। आज के बाद जिस स्त्री को मेरे पति चाहते हैं या जो स्त्री उनके समागम की अभिलाषिणी है, उसके प्रति उसका प्रीतिपूर्वक व्यवहार होगा– *अद्यप्रभृति यां स्त्रियमार्यपुत्रः प्रार्थयते याऽऽर्यपुत्रस्य समागमप्रणयिणी तया मया प्रीतिबन्धेन वर्तितव्यम्।* वह अपने पति को प्रसन्न देखना चाहती है चाहे इसके लिये अपनी खुशियां क्यों न कुर्बान कर देनी पड़ें। पतिव्रता नारियां सदा–सर्वदा पति की इच्छा का ध्यान रखती हैं और भूल कर भी उसके प्रतिकूल नहीं जातीं– *भवन्त्यव्यभिचारिण्यो भर्तुरिष्टे पतिव्रताः।*

वस्तुतः यह परम्परागत भारतीय स्त्रीत्व है, जिसका चित्रण कालिदास ने किया है। अपनी प्रसन्नताओं की तिलांजलि दे वे अपने पतियों को सदा प्रसन्न करने के लिये तत्पर रहीं।

एक परम्परावादी के समान कालिदास दैव की सर्वशक्तिमत्ता पर विश्वास करते थे– *अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र।* भवितव्यता स्वयं सर्वत्र अपना स्थान बना लेती है। वर्तमान जन्म में भोगा जाने वाला अच्छा या बुरा, पूर्वजन्मों के कर्मों का परिणाम है। उसके अनुसार सब कुछ पूर्वनिर्धारित है और समयानुसार प्रकट होता जाता है।

यद्यपि कालिदास परम्पराओं में दृढ़ विश्वास रखते थे, पर वे उन्हें अपरिवर्तनशील एवं रूढ़ नहीं मानते थे। उनके अनुसार परम्पराओं में वैयक्तिक अनुभव का समावेश आवश्यक है। विषम परिस्थितियों में आत्मनिर्णय ही

आत्मविश्लेषण करता है। वे कहते हैं कि संदेहास्पद स्थितियों में अन्तरात्मा की पुकार एवं हृदय का झुकाव ही प्रमाण सिद्ध होता है– *सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः।*

कालिदास उन गिने–चुने कवियों में से हैं जिन्होंने अपनी रचनाओं द्वारा मात्र भौतिकता और सांसारिकता को ही प्रेरित नहीं किया। जब जीवन के तीन ध्येयों, पुरुषार्थत्रय– धर्म, अर्थ व काम की प्राप्ति की चेष्टा की जा रही हो, तब उन्होंने चौथे पुरुषार्थ मोक्ष पर भी दृष्टिपात किया। लेखन की प्रारम्भिकावस्था में, किसी भी अन्य लेखक के समान, वे भी यश के आकांक्षी थे– *कवियशः प्रार्थी।* यह सांसारिक लिप्सा है। लेकिन अपने कृतित्व के चरम बिन्दु पर पहुंच कर उन्होंने अपने लिये यश नहीं मांगा, न केवल यश ही नहीं मांगा अपितु और कुछ भौतिक भी नहीं। वे अपने लिये केवल पुनर्जन्म से निवृत्ति ही मांगते प्रतीत होते हैं। *ममापि च क्षपयतु नीललोहितः पुनर्भवं परिगतशक्तिरात्मभूः* उनकी इस उक्ति में 'च' यह नन्हा सा निपात इसी को लक्षित करता है। लगता है अपनी अमर कृति 'अभिज्ञानशाकुन्तल' के अन्त में कालिदास की प्रार्थना फलीभूत हुई। विगत दो हजार या उससे भी अधिक वर्षों में उनके बराबर का कोई कवि नहीं हुआ। लगता है ईश्वर ने उनकी आत्मा को किसी अन्य शरीर में प्रविष्ट नहीं कराया। भगवान् नीललोहित से उन्होंने अपुनर्भव मांगा था जो उन्होंने उन्हें दे दिया।

THE CULT OF LORD JAGANNĀTHA : A HISTORICAL PERSPECTIVE

Satya Vrat Shastri

Introductory:

The temple of Jagannāth at Puri is one of the greatest religious monuments of India. Amongst the four most sacred places for the Hindus, Puri or Puruṣottama Kṣetra occupies an unique place being the perpetual abode of Lord Jagannātha, the manifestation of supreme being in the form of Dāru Brahma. The Jagannātha cult occupies a prominent position in the Hindu community particularly in its section of Kṛṣṇa worshippers. It is interesting to note that Jagannātha does not look like Kṛṣṇa. The images of the deities Jagannātha, Balabhadra and Subhadrā have a peculiarity of their own reflecting in them an innovative thinking of the ancients.

Philosophy:

According to Hindu tradition the word Puruṣottama means Kṛṣṇa of the Gītā.[1] The Purāṇas and the Kāvyas accept this alike. Kālidasa in his Raghuvaṁśa[2] points to the word Puruṣottama which signifies according to him god Hari only and Mahesvara god Śiva only. As such, Puruṣottama-Jagannātha is accepted to be Śrī Kṛṣṇa only. In other words, he is not only considered to be Gopāla-Kṛṣṇa of Vṛndāvana, but Kṛṣṇa-Viṣṇu of ten incarnations, 'Daśākṛtikṛt'. It is not hypothetical. An actual image of the Lord along such lines is preserved in the State Museum, Orissa; where he is represented in a standing posture in the Tribhaṅga style with four arms, out of which he holds Śaṁha and Cakra+ in the upper two while he plays on the flute with the lower two. This tradition of Viṣṇu-Kṛṣṇa ultimately transformed itself into the cult of Jagannātha being amalgamated with the Brahma concept of Vedānta. It is because of this that Jagannātha has been called Dāru Brahma in the Purāṇic literature. The Brahmapurāṇa, the Padmapurāṇa (Pātāla Khaṇḍa and Uttara Khaṇḍa), the Nāradapurāṇa, the Garuḍapurāṇa and the Skandapurāṇa (Vaiṣṇava Khaṇḍa) propagated this concept throughout India since very early times.

A Religious Synthesis:

The cult of Jagannātha is a synthesis of the most active three religious sects of the Hindus; viz., Vaiṣṇavism, Śaivism and Śāktism. Devotees of these three have been shaking hands in the Jagannātha temple premises and taking the sacred food, Mahāprasāda, together. They forget here their deep rooted difference of opinions, because, Balabhadra they take as Śiva, Jagannātha as Viṣṇu

Subhadrā as the Śakti of these two[3], in the form of Durgā Bhuvaneśvarī[4] or Lakṣmī.

Brother and Sister:

A brother and a sister being worshipped together in a temple as Rāṣṭra-devatās is a rare phenomenon in India. Generally gods are worshipped in it with their consorts. But in Puri Jagannātha-Kṛṣṇa is worshipped with his elder brother Balabhadra-Balarāma and sister Subhadrā. Lakṣmī does not have a seat here on the pedestal along with Jagannātha. Not that Lakṣmī is not worshipped at all. There is a separate temple for her in the Jagannātha temple compound.

The Concept of Śūnya and Śūnya Puruṣa:

The most characteristic ideology behind the image of Lord Jagannātha formulated by the Pañcasakhas is the predominance of the concept of Śūnya blended with Vedantic ideal of Nirguṇa Brahma. Balaram Das in the first chapter of his Sārasvatagītā[5] declares that Śūnya and Brahma are identical. In his Siddhāntaḍambaru[6] he presents a Bījamanta which reads: Oṁ namaḥ śūnya-Brahmaṇe. It may be pointed out here that Brahman in its Saguṇa aspect is perceived in the world-manifestations, while in its Nirguṇa ~~form~~ aspect is conceived as the prime source behind all such manifestations. But, its association with the conception of vacuity gives rise to a new ideology which appears the same as that of the 'Abhutaparikalpa' of Vijñānavāda, where the world manifestations become unrecognisable being unified with Śūnya.[7] Like Balarama Das, the other associates of Pañcasakhas also perceive Jagannātha as Śūnya Puruṣa[8] and Nirguṇa Brahma at the same time. Some scholars maintain that the Śūnya Puruṣa concept of the Orissan Vaiṣṇavas must have got inspiration from the ancient Vajrayānists who conceive Vajrasattva to be a supreme-Being and also a Śūnya Puruṣa[9]. This, however, may not be acceptable because the period of popularity of Vajrayāna in Orissa is the eighth century, whereas the Pañcasakhas flourished in the sixteenth century. They had no opportunity to come into contact with the Vajrayānists. Hence it is certain that the concepts they hold on, are not borrowed from Vjrayānists. May be, they are their own. ~~feelings.~~ They feel, the 'Nitya Rasa' is going on in the Jagannātha image itself between Rādhā and Kṛṣṇa who continue to embrace each other.[10]

A careful study reveals that the religious thinkers ~~in~~ at times conceive Jagannatha to be the symbolic form of Nirakara, Sunyapurusa, Alekha and Anākāra. Thus the cult is a mystic and idealistic one although it contains in itself the originality of its own as representing the Mahāviṣṇu of the Puranas saturated with the concept of Dāru-Brahma.

Dāru Brahma-Puruṣottama:

The image of Jagannātha is a synthesis of different strands of Indian Philosophy. It is the symbolic form of the absolute reality or the very spirit which is inaccessible to the mind and speech; +Āvāṅmanasagocara+. The Lord carries the contradictory epithets in himself which are resolved only in a higher plane of consciousness.

The three main images of the Jagannath temple symbolise the Sat, Cit and Ānanda aspects of the ultimate reality. Puruṣottama comprises both Śuddha Puruṣa and Śuddhā Prakṛti, going at the same time beyond these, attending thus the status of Absolute Puruṣa. It is superior to the Kṣara Puruṣa and Akṣara Puruṣa as advocated in the Puruṣottamayoga of the Gītā. The Absolute Puruṣa is considered different from the pure Puruṣa which is the logical opposite of Prakṛti. Here then is transcended the Sāṅkhya dualism between Puruṣa and Prakṛti. Subhadrā is conceived as Prakṛti in the Purāṇas, whereas Jagannātha and Balabhadra are conceived as covering the dual aspects of Puruṣa. According to the Skandapurāṇa , Vaiṣṇava Khaṇḍa, Balabhadra and Jagannātha in a sense represent a symbolic unity, there being no difference between the two.[11] This corresponds to the theory of Yoga which conceives the Lord or Īśvara as 'Puruṣa-Viśeṣa' or a superior Puruṣa.[12] The three main images on the temple represent in them the spirit of philosophical synthesis of all rival contradictory forms. Even Advaita, Dvaita and Viśiṣṭādvaita join hands in developing the composite cult of Jagannātha. It is because the four images (Caturddhā mūrti) when considered in revealing the four aspects of one god Jagannātha, are connected with each other as the limbs of a body and hence as a whole are conceived to be the supreme being, they are in one sense accepted to be one and the same and in another, are taken as separate gods.

The Legend behind the cult of Jagannātha:

The legend of King Indradyumna, the founder of the cult of Jagannātha at Puruṣottama Kṣetra as described in the Skandapurāṇa[14] in the 8th century,[15] needs a brief mention here. This tactful attempt was a grand success in popularising the cult all over India. As a result, the religious personalities like Śaṅkara, Rāmānuja, Madhva, Nimbārka, Vallabha and Caitanya came over to Puri and established their Maṭhas.

Once being asked about the salvation of all the beings, god Viṣṇu replied to Brahmā: 'He(Viṣṇu) himself is worshipped in the form of Nīlamādhava on the top of Nīlādri at Puruso[illegible] Kṣetra of Odra country. One can attain immediate s[illegible] by a visit to this god. But this announcemen[illegible]

the god of death, Yama, who lost importance of his office since in this process everybody could get salvation. Then on the request of Yama, Lord Viṣṇu assured him that he would dissapear from that place within a short period.

Puruṣottama Kṣetra in those days was a dense forest. Nobody knew its importance. Only a Śabara King Viśvāvasu worshipped god Nīlamādhava in a shrine towards the north of Rohiṇa Kuṇḍa on the top of Nīlagiri. The gods from heaven come there every day to offer oblations to Nīlamādhava.

During that time, Indradyumna, a Vaiṣṇava king was ruling over Mālava. One day he asked the members of his learned council to know the exact place where lord Viṣṇu was worshipped. To his good luck, a Sanyāsin at once appeared there and said, "Viṣṇu himself is visible in his perfect form on the Nīlagiri of Oḍra deśa. The emancipation of the soul can be possible through a visit to this god."

Happy at this Indradyumna asked the brother of his priest, Vidyāpati to locate the abode of Lord Puruṣottama. Vidyāpati reached the Oḍra country and passed the night in a Śabara village. There he made friends with the Śabara chief Viśvāvasu. Taking advantage of his friendship Vidyāpati requested the Śabara chief to show him god Nīlamādhava on Nīlagiri. Out of friendly feeling Viśvāvasu agreed to it and through a narrow track showed him the shrine of Nīlamādhava.

After locating the place Vidyāpati left for Avanti to inform king Indradyumna. In the meanwhile Lord Viṣṇu, in order to fulfil the promise that he had made to Yama, disappeared from there through a sand storm. When after a few days Indradyumna arrived there with his men along with the sage Nārada, the king of Oḍra deśa informed him that god Nīlamādhave had disappeared. This greatly upset Indradyumna. Nārada however, pacified him by saying: "The lord would appear again in the form of wooden figures(Dāruvigraha). For that the king should have to perform horse sacrifice.

Indradyumna performed the horse sacrifice. On the closing day the god advised him in dream that he should bring the 'nyagrodha' tree, floating in the sea and place it in the sacrificial altar under cover of cloth. The king did so and the images appeared on the altar automatically after the cover was taken out on the fifteenth day. The image-making was done by the god himself who had earlier approached the king in the guise of an old carpenter.

The king was glad to find the four images of those of Jagannātha, Balabhadra, Subhadrā, and Sudarśana. He worshipped Jagannātha through Aṣṭākṣara Mantra,[16] Balabhadra through Puruṣa Sūkta and Subhadrā through Devī Sūkta. An heavenly voice then advised him to build a great temple for the gods and inaugurate it properly which he did. Before the final touches to the temple, he went to Brahmaloka to invite Brahmā, the creator God, for the consecration of the temple. ~~of Jagannatha.~~

As Indradyumna was out to Brahmaloka for some days, a period of a couple of generations passed in the Martyaloka. A king belonging to another dynasty, Gāla by name, was ruling Utkala at that time. He claimed that the shrine was built by his ancestors.

With Indradyumna and Brahmā arriving at Puruṣottama kṣetra, the conflict between Indradyumna and Gāla began on the claim to the temple. Brahmā at this intervened and the temple was restored to its original builder, Indradyumnā. Brahma then prayed to the lords and consecrated the temple.

The above story of the Skandapurāṇa later on was expanded with some alterations in the Saralā Mahabharata (15th century) with the inclusion of the episode of the love of the tribal lady Lalitā. In the 18th century Sisu Krsna Das wrote his book on the construction of the temple of Lord Jagannath, entitled 'Dauloatola' where he elaborated the love of Lalitā, the daughter of the Sabara chief Viśvāvasu for the Brāhmaṇa Vidyāpati.[18] This work points out that the temple servants 'Daitas[19] are the people of tribal origin. ~~This book is~~ Very popular in Orissa ~~and~~ it makes an attempt to correlate the anecdotes of the Skandapurāṇa and the Saralā Mahābhārata.[20]

The Antiquity of the cult of Puruṣottama-Jagannātha:

To determine the antiquity of Jagannātha or Puruṣottama of Puri is not easy because of scanty evidence. The Ṛgveda in .... mentions Dāru.[21] Sāyaṇ (1300-1380 A.D.) takes it to refer to Puruṣottama-Jagannātha of Puri. Says he, 'there exists on the sea-shore in a far off place the image of a deity, Puruṣottama, which is made of wood (Dāru) floating as it were, in the sea. Devotees, by worshipping the very (god) wood, not perishable at all, attain the eternal abode of Viṣṇu.[22] He does not seem to be satisfied with this interpretation and proceeds to give another one according to which Dāru could refer to Lakṣmī. Scholars generally accept the second interpretation. The Vedic origin of Jagannātha cult does not find favour with them.

The Rāmāyana tells us that the family deity of the Iksvākus was Jagannātha,[23] leading some scholars to believe that the reference is to Jagannātha of Orissa. Just the occurrence of the word Jagannātha, however, is not conclusive enough for this. In the Rāmāyana and the Mahābhārata[24] Jagannātha as an epithet appears often of Visnu. This Jagannātha should not necessarily mean the Jagannātha of Puri.

The Gītā proclaims Purusottama to be the same as Krsna.[25] In the Visnupurāna Krsna is addressed as Purusottama and Jagannātha[26]. The Matsyapurāna, mentions Purusottama Ksetra.[28] The Trikāndaśesa (9th Cen.A.D.) mentions Jagannātha as a synonym of Visnu.[29] Murāri, the author of the Anargharāghava of the 8th Cen.A.D.[30] mentions Purusottama Ksetra. The Skandapurāna, Utkala-khanda, generally believed to be of the 8th Cen.A.D.[31] gives a clear picture of the Purusottama Ksetra. This would lead us to belive that the Purusottama Ksetra was known since the days of the Matsyapurāna and had become considerably popular by the time of the 8th century as a Vaisnava ksetra. That was the reason that Yayāti Kesarī, the first distinguished king of the Somavamśī dynasty, though staunch Śaiva, was inspired to construct a small temple for Jagannātha[32] at Puri in the 10th century A.D. After that in the 12th century A.D. the Gaṅga king Colagaṅga Deva[33] (1078-1147) built the present Jagannātha temple which was completed towards the end of the same century through the efforts of Aniyaṅka Bhīma Deva, a powerful king of the same dynasty. After the 12th Cen. A.D., enough literary and epigraphical references are available to trace the history of the cult of Jagannātha.

The Epigraphical References:

Epigraphic references, considered more reliable for the history of Jagannātha cult are available generally after the 7th or the 8th Cen.A.D. The Śaradā Devi temple inscription of Maihar,[35] of Satna district of Madhya Pradesh which according to D.C.Sircar should belong to the middle of the 10th Cen.A.D. mentions a boy named Dāmodara, son of a Brahmin Devadhara, who was drowned in the sea at Puri(Odra country) after having seen god Purusottama.[37] This is the earliest reference to Purusottama Jagannātha in Inscriptions.

The Copper Plates of eastern Chalukyas are also of use in determining the antiquity of Jagannātha. A Copper Plate,[38] found from Korumeli of Rajmahendri district and the Kalindi Grant[39] from Kaikalur of Krishna district of the 11th century A.D., directly mention Purusottama Ksetra: Śrīdhāmnah Purusottamasya. In the same century the Pujaripali inscription of king Gopala[39] mentions the Purusottama Ksetra as an important Tīrtha in India.

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In the middle of the 12th century Purusottama-Ksetra reached the pinnacle of its glory. As a result the present temple came to be built there.[40] Thereafter a number of other Jagannatha temples were built in different parts of the country. Festivals connected with Jagannātha cult came to be celebrated in Puri on a grand scale which made the sacred place even more popular.

Festivals of Jagannatha:

Traditionally twelve main festivals are celebrated at Puri every year. In addition to them, a lot of sub-festivals are celebrated in the temple compound. Thus, almost every day there is one festival or the others in the temple complex. For all festivals, particularly the major ones, devotees from all over the country throng in large numbers. The largest crowd gathers for the car festival. From the beginning of the year to the end, the important festivals connected with the deities are as follows:

Snānayātrā:

In accordance with the earliest view that the year began with Jyeṣṭha, the first festival of the lords is celebrated in that month. Known as Snāna-yatra or the 'Bathing festival' it is celebrated on the full moon day of Jyeṣṭha. Śriharsa refers to it in his work.[41] During this festival, the four images of the Jagannātha temple are brought to the Snāna Vedi, through Pahandi where the lords take their bath. They are dressed up there in Gaṇeśa-Veṣa, i.e.,like Ganeśa. This attracts in large numbers Gāṇapatyas, particularly from south India.

Anavasara:

After the Snāna-yātrā the deities are presumed to fall ill. This is known as Anavasara. For fifteen days they are kept away from public view. Remaining under treatment of the Royal Physician(Rāja Vaidya) they are administered suitable medicines. The Daitas (a class of temple servants) take care of them during this period when the images are also repainted. With the final touches over, the deities are again placed for public view, on the sixteenth day when a large number of visitors come to pay them obeisance. This is known as 'Netrotsava-Navayauvana-darśana'.

The car festival:

This festival is celebrated on the Āṣādha śukla dvitīyā i.e., the second day of the bright fortnight of the lunar month of Āṣādha. Here the deities are taken out on chariot for visiting their birth place called Gundica ghara. Jagannātha's chariot is called Nandighoṣa and has sixteen wheels. Balabhadra's chariot is called Tāladhvaja and has fourteen wheels.

Subhadrā's chariot is called Devīratha ~~and Sudarsana~~ and has twelve wheels.

These huge chariots are pulled with big ropes by the devotees to whom just a touch of the rope is an act of high merit and wish fulfilled. The Lords are taken into the Gundicha temple through Pahandi(jumping). After seven days the 'Bahuda yatra' or the return journey takes place. On the 11th day the deities are decorated with gold ornaments while on the chariots for public view which is known as Sūnaveṣa.

When Jagannātha returns to the main temple after enjoying the car festival, Mahālakṣmī, his wife, closes the door. She is annoyed with him for not taking her along. The worshippers of Jagannātha at this pacify Lakṣmī's followers who then allows Jagannātha into the temple, dropping the curtain on the drama.

Śayanotsava:

On the 11th day of the bright fortnight of the month of Āṣāḍha, the ceremony for Viṣṇu-Jagannāth for putting him to sleep is observed. At night the representative images(small golden images) like Lakṣmī-Nārāyaṇa, Ananta-Vāsudeva and Bhuvaneśvarī[42] representing Jagannāth, Balabhadra and Subhadrā respectively are brought to the well-decorated sleeping chamber where they are placed on their beds.

Dakṣiṇāyanotsava:

The day the sun starts to move to the equinox, this festival is observed.

Jhūlana yatra:

This festival is celebrated from the 10th day up to the full moon day in the month of Śrāvaṇa. The representative image Madanamohana is placed on the decorated swinging chariot.

Pārśva Parivartana :

On the 11th day of the bright fortnight of the month of Bhādrapada the festival of turning sides is performed. The sleeping dieties turn their sides.

Prabodhana yātrā :

On the 11th day of the bright fortnight of the month of Kārtika the ceremony waking up of Viṣṇu Jagannāth is performed.

Prāvaraṇa Utsava :

On the sixth day of the bright fortnight of Mārgaśīrṣa, the deities are dressed with winter garments.

Puṣyābhiṣeka :

On the full moon day of Pauṣa the bathing ceremony is performed.

Uttarāyana Utsava :

The day of Makara saṅkrānti when the Sun starts to move towards the south equinox, is celebrated in the temple ceremonially.

Dola yātrā :

On the full moon day of the month of Phālguna, the representative images of the Lords are brought to Dola Vedi(Swing altar) where the swing festival is performed. This is also called Vasantotsava.

Damana Bhañjikā yātrā :

In the month of Caitra, this celebration takes place. During this time a plant, known as Damanaka, is offered to the deities.

Candana yātrā :

This is the last important yātrā. Madana-mohana (Jagannātha-Kṛṣṇa) Lakṣmī and Sarasvatī cruise in a white boat in round trip in Narendra tank while Rama-Kṛṣṇa with five Śiva images do so in red boat. This continues for 21 days (from the third day of bright fortnight of Vaiśākha to the 8th day of the dark one of Jyeṣṭha). On the closing day is celebrated a grand function known as 'Bhaunri', derived from the Sanskrit word 'Bhramarī'. On this occasion, the deities make the round trip in the tank for twenty one times. The visitors in large numbers enjoy the scene from the embankments. Both the boats are well decorated with lights. The music and dance in the boats lend a peculiar charm to the scene.

One of the rather rare and important festivals connected with Jagannātha is 'Navakalevara' which is celebrated once in twelve to ninteen years. In this function the wooden images of the deities are replaced and renewed by the suitable neem wood. The Nābhi-Brahma-padārtha of the deities is also transferred from the old images to the new ones. This is done in a very secret way.

Dāru-Brahma Jagannātha is worshipped daily with the Vedic rites.[43] The Mantras used for his worship always begin with Praṇava or Oṁkāra. Three Dhūpas(meals) and five Avakāśas are observed in the temple every day. The deities in a royal style go to bed after 'Badasiṁhāra Dhūpa' with Devadasis giving music and dance.

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अर्थशास्त्र - एक अन्तर्दृष्टि

-सत्यव्रत शास्त्री

एक समय था जब अनेक पाश्चात्य विद्वानों की यह धारणा थी कि भारतीय मनीषियों की शासन तंत्र में विशेष रुचि नहीं थी। उनके मत का अनुसरण करने वाले कतिपय भारतीयों का भी यही मत था। उनकी यह दृष्टि थी कि भारतीय चिंतक और विचारक धार्मिक और आध्यात्मिक विषयों में ही रमे रहते थे और लौकिक विषयों में बहुत कम रुचि थी। उनमें से कतिपय विद्वानों ने तो यहां तक कह दिया था कि शासन तंत्र विषय जो भी चिंतन भारत में हुआ वह धर्म के प्रसंग में ही हुआ और यह एक स्वतंत्र विज्ञान के रूप में कभी उभरा नहीं। इस मत का प्रभावी खंडन उस समय हुआ जब आर.शामशास्त्री के निरंतर प्रयास से १६०५ में अर्थशास्त्र की पाण्डुलिपि उनके हाथ लगी जिसे उन्होंने १६०६ में अंग्रेजी अनुवाद के साथ प्रकाशित किया। उसके प्रकाशन ने उस समय के विद्वत् समाज को हिला कर रख दिया। यह ग्रंथ एक विश्वकोष जैसा था जिसमें जीवन के प्रत्येक विषय का स्पर्श था। यह केवल शासनतंत्र का ही विवेचन नहीं था अपितु वित्तीय प्रबंधन, अंतर्राष्ट्रीय सम्बन्ध, कला और शिल्प, नगर विन्यास वाणिज्य और इतिहास आदि पर सभी पर इसमें सामग्री थी।

इस महत्त्वपूर्ण कृति के रचयिता के विषय में कोई प्रामाणिक सूचना उपलब्ध नहीं है। परम्परानुसार इसके लेखक के तीन नाम उपलब्ध होते हैं- एक कौटिल्य, दूसरा विष्णुगुप्त और तीसरा चाणक्य। इनमें से प्रथम दो के विषय में तो ग्रन्थ में स्वयं में उल्लेख है। ग्रंथ का प्रारम्भ ही कौटिल्येन कृतम् शास्त्रम् सूत्रार्थ इस वाक्य से होता है जिसकी पुष्टि ग्रंथ में अनेक बार पाये जाने वाले 'इति कौटिल्यः नेति कौटिल्यः' आदि वाक्यों से हो जाती है। कौटिल्य अथवा कौटल्य इन दोनों में से कौन सा रूप सही है इस पर भी भारतीय विद्वानों ने गहन चिंतन किया। टी. गणपति शास्त्री के अनुसार सही रूप कौटल्य ही होना चाहिए। कौटिल्य के विषय में उनका यह कहना है कि यह सही नहीं है। निघंटु ग्रंथों में कहीं भी कुटिल नाम के किसी गोत्रर्षि का उल्लेख नहीं है जिसके गोत्र में कौटिल्य ने जन्म लिया होगा। जबकि केशव स्वामी ने अपने नानार्थार्णव-संक्षेप में कुटल शब्द का एक गोत्रर्षि के रूप में और आभूषण के अर्थ में उल्लेख किया है-

अथ स्यात्कुटलो गोत्रकृत्यर्षौ पुंसिनप् पुनः।
विद्यादाभरणे ऽथत्रि कुटिलं कुञ्चिते भवेत्।।

जो भी स्थिति रही हो कौटिल्य यह रूप ही उस महान् राजनीतिज्ञ के नाम के साथ सम्पृक्त हो गया। इकारमध्यता-कौटिल्य का उल्लेख करते समय टी. गणपति शास्त्री ने इसी शब्द का प्रयोग किया है-उच्चारणवश केवल इसी शब्द में ही कालान्तर में नहीं आई। अनेक अन्य शब्दों में भी यही हुआ। रुक्मिणी और सौदामिनी इसके अन्य उदाहण हैं। दोनों में ही शुद्ध रूप रुक्मणी और सौदामनी है। इकार-मध्यता ने इन शब्दों को इस प्रकार प्रभावित किया कि अब ये इसी रूप में प्रयुक्त हो रहे हैं।

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दृष्ट्वा विप्रतिपत्तिं बहुधा शास्त्रेषु भाष्यकाराणाम्।
स्वयमेव विष्णुगुप्तश्चकार सूत्रं च भाष्यं च।।

कहा जाता है कि विष्णुगुप्त जिसका अर्थ है विष्णु के द्वारा रक्षित यह नाम उसके पिता ने उसके नामकरण के अवसर पर रखा था। चाणक्य इस नाम के विषय में कोई प्रमाण नहीं मिला है। पर इस तरह की प्रबल परम्परा है कि इस ग्रंथ के रचयिता का नाम चाणक्य था। चाणक्य शब्द से यह लगता है कि कोई चणक नाम का व्यक्ति रहा होगा जिसका कि वह पुत्र था। यह उस तरह की स्थिति है जिस तरह पाणिनि शब्द की। इसी के आाधार पर विद्वानों ने यह कहा कि उसके पिता का नाम पणिन - पणिनस्य अपत्यं पुमान् पाणिनिः - था। पर उसके विषय में अन्य कोई किसी प्रकार का प्रमाण उपलब्ध नहीं होता है पाणिनि के उत्तरवर्ती किसी भी ग्रंथ में इसका उल्लेख नहीं मिलता पर चाणक्य के विषय में यह स्थिति नहीं है। हेमचन्द्र के अभिधान - चिंतामणि में स्पष्ट रूप से उसे चणकात्मज कहा गया है। इसी पद्य में उसके अन्य अनेकों नामों का भी हेमचन्द्र ने उल्लेख किया। पद्य इस प्रकार है—

वात्स्यायनो मल्लनागः कौटिल्यश्चणकात्मजः।
द्रामिलः पक्षिमलस्वामी विष्णुगुप्तोऽङ्गुलश्च सः।।

टी. गणपति शास्त्री और एम बी. कृष्णराव के अनुसार चाणक्य नाम पिता से सम्बद्ध न होकर स्थान से सम्बद्ध है। चाणक्य चणक नाम के स्थान का रहने वाला था। उसी कारण उसका यह नाम पड़ा। आनन्दप्रकाश अवस्थी के अनुसार चाणक्य शब्द ब्युत्पत्ति के आधार पर गोत्र से सम्बद्ध है। अर्थात् वह चणक का गोत्रापत्य था। अर्थात् चणक का पौत्र या उसके आगे का वंशज {अपत्यं पौत्र प्रभृतिगोत्रम् (४.१.१६२) गोत्रापत्य अर्थ में गर्गादिभ्यो यञ् (४.१.१०५) से यञ् प्रत्यय (कौटिल्य) लगकर चाणक्य शब्द बनता है} था। ग्रंथ के किसी अन्य विषय की चर्चा करने से पूर्व ग्रंथकार के उस वचन को ध्यान में रखना होगा जहां कौटिल्य नाम से ग्रंथकार का उल्लेख है। उस वक्तव्य में यह कहा गया है कि सभी शास्त्रों का पारायण कर और उनका व्यावहारिक प्रयोग का अध्ययन कर राजाओं के उपयोग के लिए शासनविधि समझाने के लिए कौटिल्य ने इस शास्त्र की रचना की-

सर्वशास्त्राण्यनुक्रम्य प्रयोगमुपलभ्य च।
कौटिल्येन नरेन्द्रार्थे शासनस्य विधिः कृतः।।

कौटिल्य के विषय में अनेक दंतकथायें प्रचलित हैं। एक में यह कहा गया है कि मगध के महापद्मनंद नाम के शासक का शकटार नाम का एक मंत्री था जिसका कि शासक ने अपमान किया था। उस अपमान का बदला लेने के लिए उसने कौटिल्य का उपयोग किया। कौटिल्य उसे एक जंगल में दीख गया था। जहां वह जिस शाखा पर बैठा था उसे ही काट रहा था। उसे वह अपने साथ ले आया और श्राद्ध संस्कार के समय राजदरबार में अन्य ब्राह्मणों की पंक्ति में उसे भी बैठा दिया। इस पर सुबंधु नाम के एक ब्राह्मण ने आपत्ति की। उसकी आपत्ति को सही मान महापद्मनंद ने कौटिल्य को अपमानित कर ब्राह्मणों की पंक्ति से निकाल बाहर किया। तब उसने प्रतिज्ञा की कि वह इस अपमान का बदला लेगा। उस प्रतिज्ञा का ही यह परिणाम था कि नंदों

का शासन समाप्त हो गया और चन्द्रगुप्त मौर्य उनके स्थान पर सिंहासनारूढ हुआ। एक दूसरी दंतकथा का ग्रीस के राजदूत मेगास्थनीज से है। इसके अनुसार जब मेगास्थनीज कौटिल्य से मिलने आया तो वह शासन के कागज-पत्र देख रहा था। जब उसके अनुचर ने आकर बतलाया कि मेगास्थनीज उससे मिलने आया है तो जो दिया उसके कक्ष में जल रहा था उसने उसे बुझा दिया और एक दूसरा दिया जला दिया। मेगास्थनीज़ के ध्यान में यह बात आई और उसने कौटिल्य से पूछा कि उसने यह क्यों किया। उसके उत्तर में कौटिल्य ने कहा कि आपके आने से पूर्व मैं राजकीय कागज-पत्र देख रहा था इसलिए शासन की ओर से जो दिया मुझे दिया गया था वह जल रहा था। अब आप मुझसे मिलने आए हैं और यह हमारा व्यक्तिगत मिलन है इसलिए जो आपके आने के बाद मैंने दिया जलाया वह मैंने अपनी आमदनी से जलाया।

जहां तक कौटिल्य के काल का प्रश्न है उसमें किसी प्रकार के संदेह का अवकाश नहीं है, इस कारण कि वह चंद्रगुप्त मौर्य का प्रधानमंत्री था जिसका काल चतुर्थ शताब्दी ईसा पूर्व के आसपास है। यहां यह कहना अप्रासंगिक नहीं होगा कि अर्थशास्त्र अपने प्रकार का कोई पहला ग्रंथ नहीं है इससे पूर्व अनेक ऐसे ग्रंथों की रचना हो चुकी थी। स्वयं कौटिल्य ने इसे स्वीकार किया है। उसने कहा है कि पूर्वाचार्यों द्वारा रचित प्रायः सभी अर्थशास्त्रों का सार ग्रहण कर उसने पृथ्वी के लाभ और पालन के लिए इस अर्थशास्त्र की रचना की थी—

पृथिव्या लाभे पालने च यावन्त्यर्थशास्त्राणि पूर्वाचार्यैः प्रस्थापितानि प्रायशस्तानि संहृत्यैकमिदमर्थशास्त्रं कृतम्। अपने से पूर्ववर्ती आचार्यों का उन्होंने नामतः उल्लेख किया है- भारद्वाज, विशालाक्ष, पराशर, पिशुन, कौण्डपदन्त, वातव्याधि, बाहुदन्तीपुत्र, कात्यायन, घोटमुख, दीर्घचारायण, पिशुनपुत्र, किञ्जल्क आदि आदि। कौटिल्य ने अर्थशास्त्र यह सञ्ज्ञा जो अपने शास्त्र के लिए अपनाई उसकी व्याख्या भी की। उन्होंने कहा कि अर्थ का अर्थ है भूमि, लोगों की निवासस्थली और शास्त्र का अर्थ है उनके लाभ और पालन के उपाय- मनुष्याणां (पृथिव्यां) वृत्तिरर्थः, तस्याः पृथिव्या लाभपालनोपायः शास्त्रम् अर्थशास्त्रम् इति।" मनुष्यों की जीविका का साधन धन है। जो उसकी प्राप्ति और रक्षण के उपाय अर्थात् साधनों को बतलाता है वह अर्थशास्त्र है।

संस्कृत वाङ्मय में शासन तन्त्र के लिए अन्य दो शब्दों का भी प्रयोग हुआ है। उन में एक है राजदर्शन या राजशास्त्र और दूसरा है दण्डनीति। चार विद्याओं में एक दण्डनीति भी है- अन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती। दर्शनशास्त्र, तीन वेद, कृषि विज्ञान और न्याय-व्यवस्था। न्याय-व्यवस्था को शाश्वत कहा गया है, अनन्त काल से वह चली आ रही है।

भारत में मानुष्य जीवन के चार उद्येश्य बताये गए हैं जिन सभी को एक सञ्ज्ञा पुरुषार्थ चतुष्टय से अभिहित किया जाता है। ये हैं धर्म, अर्थ, काम और मोक्ष। इनमें अन्तिम का सम्बन्ध जीवन के बाद की स्थिति का है जबकि पूर्व तीन का इस जीवन से। जिन ग्रंथों में इन चार का विवेचन-प्रतिपादन है उन्हें क्रमशः धर्मशास्त्र, अर्थशास्त्र, कामशास्त्र और मोक्षशास्त्र कहा जाता है। चूंकि मोक्षशास्त्र का इहलोक से सम्बन्ध नहीं है, इसलिए उसे अलग कर शेष तीन को सामूहिक रूप में त्रिवर्ग इस सञ्ज्ञा से अभिहित किया जाता है।

जब से शामशास्त्री ने १६०४ में अर्थशास्त्र को खोज निकाला और मात्र एक पाण्डुलिपि के आधार पर अंग्रेज़ी में अनुवाद के साथ १६०६ में मैसूर गवर्नमैण्ट संस्कृत ग्रन्थमाला के अन्तर्गत इसे प्रकाशित किया तब से बहुत लोगों का ध्यान इसकी ओर गया। शामशास्त्री के संस्करण के बाद इसका जो एक अन्य महत्त्वपूर्ण संस्करण प्रकाशित हुआ वह टी. गणपति शास्त्री

का था जोकि तीन खण्डों में १६२१, १६२४ और १६२५ में त्रिवेन्द्रम संस्कृत ग्रन्थमाला के अन्तर्गत श्रीमूल नाम की संस्कृत टीका के साथ प्रकाशित हुआ था। टी. गणपति शास्त्री को शामशास्त्री का अनुवाद पसन्द नहीं था। अनेक स्थानों पर उन्हें यह अशुद्ध और भ्रामक लगा। इस बीच उनका प्रयास जारी रहा कि इसकी कुछ अन्य पाण्डुलिपियां भी उनके हाथ लग जाएं जिससे इसका पाठशोधन हो सके। उनका प्रयास रंग लाया। उन्हें तिरुप्पर्पु के स्वामियार मठ से मलयालय लिपि में लिखी दो पाण्डुलिपियां मिल गईं जो प्रायः शुद्ध थीं और जिनमें पाठ कहीं त्रुटित नहीं था। उनका भाग्य और उनका पुरुषार्थ उनका साथ दे रहा था। कुछ समय पश्चात् गवर्नमैण्ट ओरियण्टल मैनुस्क्रिप्ट लाइब्रेरी, मद्रास से दो और पाण्डुलिपियां मिल गईं जिनमें एक त्रावनकोर राज्य के एडप्पल्ली राजा के यहां मलयालम लिपि में पाई जाने वाली पाण्डुलिपि की हूबहू प्रतिलिपि थी। पांचवीं पाण्डुलिपि इस अर्थशास्त्र की उन्हें कोचीन के पाण्डुलिपि संग्रहालय में मिली। इन मूल ग्रन्थ की पाण्डुलिपियों के अतिरिक्त उन्हें गवर्नमैण्ट ओरियण्टल लाइब्रेरी, मद्रास से इसकी दो संस्कृत टीकाओं की पाण्डुलिपियां भी मिलीं। उनमें एक थी भट्टस्वामी की प्रतिपदचन्द्रिका जोकि द्वितीय अधिकरण के आठवें अध्याय से उस अधिकरण के अन्त तक भर थी। दूसरी थी माधवयज्वा की नयचन्द्रिका जोकि सातवें अधिकरण के ७ वें अध्याय से १२ वें अधिकरण तक के भाग पर थी। इन सभी मूल ग्रंथ और टीकाओं की पाण्डुलिपियों की सहायता से टी. गणपति शास्त्री ने अपना संस्करण तैयार किया जोकि अर्थशास्त्र, जिसमें अनेक जटिल पारिभाषिक शब्दों का प्रयोग है, के मर्म को समझने का एक अत्यन्त महत्त्वपूर्ण स्रोत है। टी. गणपति शास्त्री के संस्करण ने अर्थशास्त्र के अध्ययन के द्वार खोल दिए। अनेक विद्वानों ने इस पर शोध किया। इसका विवेचन और विश्लेषण किया। इनमें विशेष उल्लेखनीय है आर. पी. कांगले जिनका तीन खण्डों का ग्रंथ विद्वत्समाज में सुतरां समादृत हुआ है। अर्थशास्त्र पर अन्य उल्लेखनीय शोध-कृतियां हैं- जे जौली और आर. श्मित का अर्थशास्त्र, एन्. पी. उन्नी का कौटिल्यज़ अर्थशास्त्र, राधावल्लभ त्रिपाठी का कौटिल्यज़ अर्थशास्त्र एण्ड माडर्न वर्ल्ड, राजेन्द्र प्रसाद का पोलिटिको- ज्योग्राफ़िकल एनैलिसिस ऑफ़ दि अर्थशास्त्र, ऋतु कोहली का कौटिल्यज़ पोलिटिकल थ्योरी, वी. के गुप्त का कौटिल्यज़ अर्थशास्त्र- एक लीगल, क्रिटिकल एण्ड एनेलिटिक स्टडी, एम्. बी. चान्दे का अर्थशास्त्र का अंग्रेज़ी अनुवाद, भगवान् दास केला का कौटिल्य के आर्थिक विचार, भुवनेश्वरीदत्त मिश्र का कौटिल्य राजनीति, एम्. बी. कृष्ण राव का कौटिल्य अर्थशास्त्र का सर्वेक्षण, मणिशंकर प्रसाद का कौटिल्य के राजनीतिक एवं सामाजिक विचार, मंजुलता शर्मा का कौटिल्य के अर्थशास्त्र में राज्यदर्शन, रजनी कान्त पाण्डेय का कौटिल्य अर्थशास्त्र में सत्ता एवं राजनीति, हरिओम् निरंजन का कौटिल्य अर्थशास्त्र तथा पाण्डेय रामतेजशास्त्री का रंजना नामक हिन्दी टीका के साथ कौटिलीयम् अर्थशास्त्रम्। इन ग्रन्थों के अतिरिक्त भारी संख्या में अर्थशास्त्र पर शोध लेख भी पत्र-पत्रिकाओं में प्रकाशित हुए। किञ्च, आज के अर्थशास्त्र (इकोनोमिक्स), राजनीतिशास्त्र (पोलिटिक साइंस) तथा समाजशास्त्र (सोशोलोजी) के ग्रन्थों ने इससे सामग्री ली और इसे उद्धृत किया। इन ग्रन्थों, लेखों और उद्धृत करने वाले ग्रन्थों और लेखों की संख्या अब इतनी हो गई है कि उनकी एक बृहत् सूची, बिल्लियोग्राफी की आवश्यकता अनुभव की जाने लगी है।

यद्यपि अर्थशास्त्र पर इतना अधिक काम हुआ है तो भी इसमें ऐसे स्थल हैं, जिन पर विचार या पुनर्विचार की आवश्यकता है। ~~इसके लिए आज की तरह की चर्चागोष्ठियों की प्रासंगिकता है~~।

का था जोकि तीन खण्डों में १६२१, १६२४ और १६२५ में त्रिवेन्द्रम संस्कृत ग्रन्थमाला के अन्तर्गत श्रीमूल नाम की संस्कृत टीका के साथ प्रकाशित हुआ था। टी. गणपति शास्त्री को शामशास्त्री का अनुवाद पसन्द नहीं था। अनेक स्थानों पर उन्हें यह अशुद्ध और भ्रामक लगा। इस बीच उनका प्रयास जारी रहा कि इसकी कुछ अन्य पाण्डुलिपियां भी उनके हाथ लग जाएं जिससे इसका पाठशोधन हो सके। उनका प्रयास रंग लाया। उन्हें तिरुप्पर्पु के स्वामियार मठ से मलयालय लिपि में लिखी दो पाण्डुलिपियां मिल गईं जो प्रायः शुद्ध थीं और जिनमें पाठ कहीं त्रुटित नहीं था। उनका भाग्य और उनका पुरुषार्थ उनका साथ दे रहा था। कुछ समय पश्चात् गवर्नमैण्ट ओरियण्टल मैनुस्क्रिप्ट लाइब्रेरी, मद्रास से दो और पाण्डुलिपियां मिल गईं जिनमें एक त्रावनकोर राज्य के एडप्पल्ली राजा के यहां मलयालम लिपि में पाई जाने वाली पाण्डुलिपि की हूबहू प्रतिलिपि थी। पांचवीं पाण्डुलिपि इस अर्थशास्त्र की उन्हें कोचीन के पाण्डुलिपि संग्रहालय में मिली। इन मूल ग्रन्थ की पाण्डुलिपियों के अतिरिक्त उन्हें गवर्नमैण्ट ओरियण्टल लाइब्रेरी, मद्रास से इसकी दो संस्कृत टीकाओं की पाण्डुलिपियां भी मिलीं। उनमें एक थी भट्टस्वामी की प्रतिपदचन्द्रिका जोकि द्वितीय अधिकरण के आठवें अध्याय से उस अधिकरण के अन्त तक भर थी। दूसरी थी माधवयज्वा की नयचन्द्रिका जोकि सातवें अधिकरण के ७ वें अध्याय से १२ वें अधिकरण तक के भाग पर थी। इन सभी मूल ग्रंथ और टीकाओं की पाण्डुलिपियों की सहायता से टी. गणपति शास्त्री ने अपना संस्करण तैयार किया जोकि अर्थशास्त्र, जिसमें अनेक जटिल पारिभाषिक शब्दों का प्रयोग है, के मर्म को समझने का एक अत्यन्त महत्त्वपूर्ण स्रोत है। टी. गणपति शास्त्री के संस्करण ने अर्थशास्त्र के अध्ययन के द्वार खोल दिए। अनेक विद्वानों ने इस पर शोध किया। इसका विवेचन और विश्लेषण किया। इनमें विशेष उल्लेखनीय है आर. पी. कांगले जिनका तीन खण्डों का ग्रंथ विद्वत्समाज में सुतरां समादृत हुआ है। अर्थशास्त्र पर अन्य उल्लेखनीय शोध-कृतियां हैं- जे जौली और आर. श्मित का अर्थशास्त्र, एन्. पी. उन्नी का कौटिल्यज़ अर्थशास्त्र, राधावल्लभ त्रिपाठी का कौटिल्यज़ अर्थशास्त्र एण्ड माडर्न वर्ल्ड, राजेन्द्र प्रसाद का पोलिटिको- ज्योग्राफ़िकल एनैलिसिस ऑफ़ दि अर्थशास्त्र, ऋतु कोहली का कौटिल्यज़ पोलिटिकल थ्योरी, वी. के गुप्त का कौटिल्यज़ अर्थशास्त्र- एक लीगल, क्रिटिकल एण्ड एनेलिटिक स्टडी, एम्. बी. चान्दे का अर्थशास्त्र का अंग्रेज़ी अनुवाद, भगवान् दास केला का कौटिल्य के आर्थिक विचार, भुवनेश्वरीदत्त मिश्र का कौटिल्य राजनीति, एम्. बी. कृष्ण राव का कौटिल्य अर्थशास्त्र का सर्वेक्षण, मणिशंकर प्रसाद का कौटिल्य के राजनीतिक एवं सामाजिक विचार, मंजुलता शर्मा का कौटिल्य के अर्थशास्त्र में राज्यदर्शन, रजनीकान्त पाण्डेय का कौटिल्य अर्थशास्त्र में सत्ता एवं राजनीति, हरिओम् निरंजन का कौटिल्य अर्थशास्त्र तथा पाण्डेय रामतेजशास्त्री का रंजना नामक हिन्दी टीका के साथ कौटिलीयम् अर्थशास्त्रम्। इन ग्रन्थों के अतिरिक्त भारी संख्या में अर्थशास्त्र पर शोध लेख भी पत्र-पत्रिकाओं में प्रकाशित हुए। किञ्च, आज के अर्थशास्त्र (इकोनोमिक्स), राजनीतिशास्त्र (पोलिटिक साइंस) तथा समाजशास्त्र (सोशोलोजी) के ग्रन्थों ने इससे सामग्री ली और इसे उद्धृत किया। इन ग्रन्थों, लेखों और उद्धृत करने वाले ग्रन्थों और लेखों की संख्या अब इतनी हो गई है कि उनकी एक बृहत् सूची, बिल्लियोग्राफी की आवश्यकता अनुभव की जाने लगी है।

यद्यपि अर्थशास्त्र पर इतना अधिक काम हुआ है तो भी इसमें ऐसे स्थल हैं, जिन पर विचार या पुनर्विचार की आवश्यकता है। ~~उसके लिए आज की तरह की चर्चागोष्ठियों की प्रासंगिकता है~~।

जैसा कि पहले कहा जा चुका है अर्थशास्त्र विश्वकोष की कोटि का ग्रन्थ है। जिसमें
पन्द्रह अधिकरण हैं, डेढ़ सौ अध्याय हैं, छः हज़ार पद्य हैं। इतने विशाल ग्रन्थ में व्याख्या या
विशदीकरण के लिए अवकाश निरन्तर रहेगा। ~~जिसे, मुझे पूर्ण विश्वास है, कि उपस्थित
विद्वत्समाज सक्षमता से प्रस्तुत करेगा।~~

मेरा यह दृढ़ मत है कि अर्थशास्त्र की उपयोगिता उसके अपने समय की भारत की
स्थिति को समझने के लिए ही नहीं है अपितु आज के भारत की स्थिति को समझने की भी। यह
बहुत सन्तोष की बात है आज के अधिकारीगण ने आज के सन्दर्भ में भी इस महनीय कृति की
उपयोगिता को समझा है। १ अगस्त, २००२ के दैनिक जागरण के कानपुर के अंक में प्रकाशित
समाचार के अनुसार भारत के रक्षा सम्बन्धी अनुसन्धान और विकास संगठन, डिफ़ैंस रिसर्च एण्ड
डिवेलपमैण्ट ऑरगेनाइज़ेशन ऑफ़ इण्डिया ने पूना विश्वविद्यालय के वैज्ञानिकों को सुरक्षाबलों की
कार्यक्षमता एवं कुशलता बढ़ाने के उद्‌देश्य से अर्थशास्त्र की समीक्षा की बृहद् योजना पर कार्य
करने को कहा है जो अब लगभग समाप्ति पर है।

अर्थशास्त्र के अनेक प्रतिपादन और सिद्धान्त समय की कसौटी पर खरे उतरे हैं। हर
काल और स्थिति में उनसे मार्गदर्शन मिल सकता है। उन्हें ठीक तरह से हृदयंगम कर उनका
पालन आज के सन्दर्भ में भी उतना ही उपयोगी है जितना कि यह कौटिल्य के समय में था।
आज दलितों के उद्धार की सर्वत्र चर्चा है। कौटिल्य ने दो सहस्राब्दी पूर्व इसकी आवश्यकता को
समझ लिया था। उनका काम मात्र सवर्णों की सेवा ही नहीं था। दीर्घदर्शी कौटिल्य ने जीविका
के अनेक क्षेत्रों के द्वार उनके लिए खोल दिए थे। वे खेती, पशुपालन, वाणिज्य-व्यवसाय, शिल्प,
अभिनय आदि अनेक प्रकार के कार्य कर सकते थे- शूद्रस्य.... वार्ता कारुकुशीलवकर्म च। न
केवल इतना ही। कौटिल्य ने तो यहां तक कह दिया कि सैनिकों में शूद्र सैनिक अन्य वर्णों के
सैनिकों की अपेक्षा अधिक श्रेष्ठ हैं। उनके अनुसार सैनिक में आवश्यकता है बलिष्ठता की।
इसका वर्ण से कोई सम्बन्ध नहीं। उनसे पूर्व के आचार्यों ने ब्राह्मण, क्षत्रिय, वैश्य और शूद्र इन
वर्णों के सैनिकों में एक-एक कर नीचे से ऊपर के वर्ण के सैनिकों को- श्रेष्ठ बताया था- शूद्र
सैनिकों से वैश्य सैनिक श्रेष्ठ हैं, वैश्य सैनिकों से क्षत्रिय सैनिक श्रेष्ठ हैं, क्षत्रिय सैनिकों से
ब्राह्मण सैनिक श्रेष्ठ हैं। कौटिल्य ने इस क्रम को बदल दिया। उन्होंने शूद्रों को सर्वोपरि रख कर
उसी क्रम से सैनिकों की श्रेष्ठता प्रतिपादित की। यह उनका उस समय जब जातिवाद एवं
वर्णवाद अपने चरम शिखर पर था निश्चित ही एक क्रान्तिकारी चिन्तन था। उनका स्पष्ट कथन
है- बहुलसारं वैश्यशूद्रबलम्। कौटिल्य ने शूद्रों को जमीन का अधिकार, लैण्ड राइट् भी दिया था।
उन्होंने राजा को निर्देश दिया था कि वह इस प्रकार के गांव बसाए जिनमें शूद्र जाति के
खेतिहर परिवारों जिनकी संख्या सौ से कम नहीं और पांच से अधिक नहीं होनी चाहिए। इनकी
सीमा कोस- दो कोस तक की हो सकती है जहां वे एक दूसरे की रक्षा कर सकें- शूद्रकर्षकप्रायं
कुलशतावरं पञ्चशतकुलपरं ग्रामं क्रोशद्विक्रोशसीमानमन्योन्यारक्षं निवेशयेत् (१२१.१)। कूटनीतिक
कार्यों में शूद्रों की नियुक्ति को भी कौटिल्य ने मान्यता दी थी। शूद्रों के अधिकारों और उनसे
सम्बद्ध कानूनों पर एक पूरा का पूरा अध्याय ही अर्थशास्त्र में है।

भ्रष्टाचार की आजकल बहुत चर्चा है। यह देश को भीतर ही भीतर खोखला किए जा
रहा है। विश्व में भ्रष्टाचार में लिप्त देशों में भारत १२५ वें स्थान पर है। कौटिल्य ने बहुत पहले
ही समझ लिया था कि पैसे के आकर्षण को रोक पाना कितना कठिन होता है। इसलिए उसने
राजा को उन सब विभागों में जिनका सम्बन्ध वित्तीय प्रबन्धन से है नियुक्तियां करते समय

अत्यन्त सावधानी बरतने को कहा है। पैसे के प्रबल आकर्षण को कौटिल्य ने बहुत प्रभावी ढंग से एक रूपक के माध्यम से रेखांकित किया है। उनका कहना है कि यह सम्भव नहीं कोई चीनी के गोदाम में रहे और चीनी चखे नहीं। शासक को गुप्तचरों के माध्यम से आय-व्यय आदि वित्तीय प्रबन्धन से सम्बद्ध कर्मचारियों पर कड़ी निगरानी रखनी चाहिए। यह गुप्तचर व्यवस्था आज की भ्रष्टाचार विरोधी कार्य-दल, एण्टी करप्शन टास्क फोर्स का उनके अपने समय का रूप है। गुप्तचर व्यवस्था पर कौटिल्य ने बहुत बल दिया है। उनके चिन्तन में इसका स्वरूप एवं कार्यक्षेत्र बहुत व्यापक है। शासन-तन्त्र में गुप्तचरों के एक जाल, स्पाइ नेटवर्क, की उनकी परिकल्पना थी, जिससे हर विभाग पर निगरानी रखी जा सके और जिस कारण शासन भ्रष्ट एवम् अकर्मण्य तथा अकुशल कर्मचारियों के चुंगुल में न फंस सके। स्वशासन के साथ-साथ सुशासन देने पर कौटिल्य का निरन्तर आग्रह रहा है।

भारत सरकार इन दिनों साक्षरता (लिटरेसी) पर बल दे रही है। सर्व शिक्षा अभियान आदि अभियान चलाए जा रहे हैं। कौटिल्य ने अपने समय में ही इसकी आवश्यकता को जान लिया था। उनका कहना है कि पढ़ाई-लिखाई न करना व्यक्ति में बुराइयों को जन्म देता है और उसकी आपदाओं का कारण बनता है। अनपढ़ व्यक्ति बुराइयों से होने वाली हानियों को नहीं देख पाता है- अविद्याविनयः पुरुष-व्यसनहेतुः। अविनीतो हि व्यसनदोषान् न पश्यति (८.१२६.३)।

अर्थशास्त्र में स्वचक्र और परचक्र नाम से एक बहुत ही रोचक चर्चा है। स्वचक्र से अभिप्राय है अपने राष्ट्र में गड़बड़ी या अव्यवस्था और परचक्र से दूसरे राष्ट्र में गड़बड़ी या अव्यवस्था। यहां विचार का विषय यह है कि इन दोनों में कौन सा अधिक चिन्तित करता है। गड़बड़ी कई कारणों से हो सकती है। कर अधिक लगाने से या अत्याचार एवम् उत्पीडन से या अन्य किन्हीं कारणों से प्रजा शासन से विमुख हो जाय और विद्रोह कर बैठे। कौटिल्य के अनुसार अन्य देशों की गड़बड़ी अपने देश की गड़बड़ी की अपेक्षा अधिक चिन्ता का विषय है। यह वह स्थिति है जिसका भारत को आज सामना करना पड़ रहा है। अस्थिर पाकिस्तान या अफ़गानिस्तान भारत के हित में नहीं है। इसका प्रभाव भारत पर न पड़े यह सम्भव नहीं है। यह केवल भारत की ही स्थिति नहीं है। अमेरिका जैसा दूर का देश भी इससे प्रभवित हो सकता है। उसे यह चिन्ता सताए जा रही है कि यदि पाकिस्तान का शासन और अधिक कमज़ोर हुआ तो परमाणु हथियारों का ज़खीरा कहीं आतंकवादियों के हाथ न चला जाए। यदि ऐसा होता है तो समस्त विश्व पर खतरे के बादल मंडरा जाएंगे। पिछले दिनों अमेरिका की आर्थिक व्यवस्था गड़बड़ा गई थी इससे समस्त विश्व प्रभावित हुआ था। स्वचक्र, अपने देश की गड़बड़ी, पर तो किसी तरह काबू पाया भी जा सके पर परचक्र, दूसरे देश/देशों की गड़बड़ी पर वह सम्भव नहीं है। अतः परचक्र अधिक चिन्ता का विषय है। यह कौटिल्य की सूझबूझ है कि उन्होंने लगभग ढाई हज़ार पहले इस तथ्य को साक्षात् कर लिया था।

~~उपस्थित मनीषिगण,~~

अर्थशास्त्र इतना विशाल है और उसके इतने विविध आयाम हैं कि उस पर ~~बहुत समय~~ तक बहुत कुछ कहा जा सकता है। ~~पर समय की अपनी सीमा है। इसलिए मैं यहीं अपनी वाणी को विराम देता हूं। मुझे पूर्ण विश्वास है कि अर्थशास्त्र पर आयोजित की जा रही यह संगोष्ठी~~ ~~नए द्वार उद्घाटित कर इसे और भी अधिक गहराई से~~ उसके विश्लेषण और समीक्षण की ~~समझने और जानने में सहायक होगी। मैं इसकी सफलता की हृदय से कामना करता हूं।~~

~~जय हिन्द, जय हरियाणा, जय संस्कृत~~

It was so good of the Sri Venkateswara Vedic University under the leadership of its distinguished Vice-Chancellor Prof. S. Sudarshan Sharma to have organized a two-day National Seminar at Tirupati on September 28 and 29, 2012 on my contribution to Sanskrit studies where more than a score of Sanskrit scholars ~~drawn~~ from different parts of India presented their papers ~~marked~~ byxkexxxinxighxxxThe presentxxVolume ~~They have worked on them. They~~ which carry the stamp of their keen insight and the depth of erudition. It is to the credit of the University ~~to bring them~~ that it is bringing them out in the form of the present Volume.

A team of scholars of the University led by its Hon'ble Vice-Chancellor have worked hard ~~to make~~ on the Volume, as best as thxxxx it ~~could~~, typesetting, editing, formatting. To this team I owe my deep debt of gratitude.

I have all along been a humble devotee at the shrine of Sarasvati. I have tried in my own ~~humble~~ own way to enrich Sanskrit literature by ~~way of~~ my original compositions and interpretative studies of ancient texts. That my work could draw such a large number of distinguished scholrs to its assessment fills me heart with ~~a kind of~~ fulfilment that is beyond words. This also energises me to work still harder, unmindful of any other consideration, ~~in pursuance of mission of serving the cause of~~ to carry on with my work. Sanskrit, which is ~~so dear~~ to me.

I once gain express my sense of deep appreciation, immense gratitude to all the distinguished scholars who contributed to the Volume by way of the papers they had presented at the Seminar ~~and~~ who brought them out in all elegance in the form of the present Volume ofxxxxxproceedings.

I accept this Volume as a symbol of their love and affection for me which are my greatest treasures in life.

Satya Vrat Shastri

New Delhi
23.12.2012

प्राक्कथन

Contribution of Muslims to Sanskrti

Dr. K. Nath Memorial Lecture delivered by Prof. Satya Vrat Shastri
at Constitution Club, New Delhi

meet the author

Satya Vrat Shastri

Widely acclaimed as 'a living legend' and 'a unique phenomenon', Dr Satya Vrat Shastri has progressively acquired the status of an icon, revered as much for his profound learning as for his disarming modesty. But for the Acaryas of old, he is the only scholar in the history of Sanskrit learning spread over several centuries, who has broken upon the world of indology so convincingly. Though firmly rooted in the soil of the country, he has transgressed the artificial boundaries dividing humanity into separate entities, to emerge as a global figure, a world citizen, strutting the stage with palpable self-assurance. There is hardly any university or a seat of Sanskrit learning where he has not taught or lectured or otherwise contributed to the dissemination of the ancient learning of the land. Thailand, Germany, America, England, Poland, Canada, Hungary, Spain etc. make as comfortable a home for him as Delhi.

Dr Shastri represents in essence a happy blend of fascinating contradictions. He was trained as a grammarian steeped in the Paninian system, but flowered into an outstanding poet of the contemporary era. And belying the oft-repeated charge that the poets do not make good critics, he emerged as an eminent critic, spanning in his mighty sweep the vast domain of literature, both sacred and profane. Dr Shastri is as gifted a poet as distinguished he is as a critic. Sakti and Vyutpatti have worked out a happy fusion in him.

Dr Shastri has been instrumental in imparting new horizons to Sanskrit poetry through the vast array of creative writings that include three Mahakavyas of considerable length, four Khandakavyas, two volumes of versified letters and a host of shorter works, refreshing and interesting in their own ways. Almost all his works are distinguished by unorthodox themes. The *Bodhisattvacaritam (BSC)* opens up new vistas in reducing to mellifluous verses some of the most elevating *avadanas* of the Bodhisattva, a soul struggling for perfect enlightenment. The *Ramakirti-mahakavya (RKM),* on the other hand, makes bold to details an alien-Thai-version of the Rama-story, taking in the process considerable sheen off the epic figures.

Dr Shastri has made sustained forays in the history of the land and some of the neighbouring countries to make it the basis of some of his poems. The *Indiragandhicaritam (IC)* makes a determined bid to grapple with one of the most turbulent periods of the recent history of India. With its theme drawn from the Sikh history, the *Sri Gurugovindasimhacaritam (SGGC)* lends winsome variety to the historical writings in Sanskrit. The *Brhattaram Bharatam (BB)* addresses itself to capture the glory of South East Asia, the Greater India. In a similar vein but with added flourishes, the *Thaidesavilasam (TDV)* sets forth the history and culture of Thailand.

The corpus of versified letters, spread over two sizable volumes, tends to raise the trite practice of letter-writing to literary heights. Intended to be mini-kavyas, they settle down as an independent branch of poetry. His contribution to the travelogue-literature is solid and substantial. The *Sarmanyadesah sutaram vibhati* purports to be a perceptive account of the author's visit to Federal Republic of Germany.

The same freshness breathes through the execution of his poems. It bears the imprint of a sober mind, well-attuned to the imperatives of elegant poetry. The way he has imparted

cohesion to the motley data in his comprehensive poems speaks volumes of his skill in handling the burly themes with vision and precision.

Dr Shastri's fascination for unconventional characters has led him to cast a woman – Indira Gandhi – in the mould of a *nayaka* in the *IC,* though she is equipped with all that the theory prescribes for a hero. Guru Govind singh is by far the most vibrant figure evolved by the author. Even some of his subordinate characters are stout enough to match their dominant counterparts.

The flair for innovation asserts itself in equal measure in the *Dine dine yati madiyajivitam* as well, which, as a first diary ever written in Sanskrit has the proud distinction of introducing a new *genre* to the Sanskrit literature. Though conceived as a 'diary', it has the credentials of a *gadya-kavya,* and serves to establish the author as a prose-writer of considerable eminence.

While the poet in Dr Shastri has the upper hand the grammarian in him is also all too keen to assert himself in his writings. That alone can account for the recondite grammatical forms that infest his writings of all hues.

Dr Shastri is one of the few poets of the contemporary era whose language retains the classical chastity and winsome lucidity. It is marked by an effortless ease, flow and sweetness. In fact, it is the charming expression, distinct from the beaten track, Vakrokti as Bhamaha puts it, which in his view constitutes poetry. Strengthened by suggestive import and charming expression, it assumes winsome grace and evokes wide acceptance.

Dr Shastri's *vyutpatti* too has umpteen ramifications which are convincingly reflected in the spectrum of his critical writings. Grammar and linguistics doubtless form his *forte,* but he has equally deep insights in such diverse disciplines as Philosophy, Culture, Epics, Puranas and the great classical literature of Sanskrit. His *Discovery of Sanskrit Treasures* in seven volumes, which, true to its name, has unravelled the literary treasure enshrined in the ancient Sanskrit literature, bears it out beyond a shred of doubt. His sustained investigations into Kalidasa, epitomized in *Kalidasa in Modern Sanskrit Literature* and *New Experiments in Kalidasa,* have opened up new vistas in the study of the master poet. *Studies in Sanskrit and Indian culture in Thailand* and *Thaidesa Ke Brahmana'* combine to provide a fascinating account of the powerful influence that the Indian culture and its repository, the Sanskrit language, have exercised on the cultural and social fabric of Thailand.

The Ramayana: A Linguistic Study is by far the most outstanding critical work of Dr Shastri. It purports to be a full-fledged appraisal of the language of the *Valmiki Ramayana* in all its conceivable aspects. The appraisal is marked by such perception and depth that no study of the *Ramayana* can be deemed to be complete without a close perusal of Dr Shastri's critique. While the ambitious plan to subject the language and poetry of the *Yogavasistha* in a similar vein is yet to materialize, Dr Shastri, as a result of his intensive studies in the burly text, has published a series of eleven articles on its various aspects, which suffice to give a foretaste of the profundity of the forthcoming critique. *Sanskrit Writings of European Scholars* comes as a whiff of fresh air. Contrary to the general belief, the writings painstakingly collected and edited here for the first time prove it beyond cavil that quite a few of the European indologists were/are gifted writers in Sanskrit prose and poetry as well.

Vyutpatti in Dr Shastri's case extends to the alluvial field of translation also. He has rendered a number of texts into English, Hindi and Sanskrit with the authority of a grammarian, felicity of a linguist and warmth of a poet. Besides others, he has translated into English Nityananda Shastri's *Ramacaritabdhiratnam,* a formidable Mahacitrakavya, and A. A. Macdonell's *Vedic Grammar for Students* into Hindi with amazing skill and expertise, though in view of the frustrating complexities, they do not seem to be amenable to translation at all.

Dr Shastri has contributed forewords to as many as 125 works, dealing with subjects as different as Veda and *Syenikasastra,* the science of hunting. With some of them running into fifteen pages, they are notable for keen perception and lucid exposition of the subject and tend to form an independent discipline. He has addedly contributed more than 150 research papers on diverse subjects to almost all the leading journal on Indology, both foreign and Indian. To cap it all, he has been a subject of seventeen theses of M.Phil., Ph.D. and D.Litt. in Indian Universities.

Awards and honours rushed to him in legion. He is recipient of seventy nine Awards, both national and international, including the prestigious Padmabhusana. He is the only Sanskrit scholarto have been honoured with the Jnanapitha Award, the Indian peer of the Noble Prize. Italy has showered on him some of the rarest honours that it has in its repertory. While the University of Torino, in a rare gesture, conferred on him Honorary Doctorate on May 3, 2012, the Academy of Mediterranean Studies, Agrigento elected him its Fellow for life.

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THE VEDIC INTERPRETATION AND THE ROLE OF THE BṚHADDEVATĀ THEREIN

— Satyavrat Shastri

The Vedic interpretation has engaged the attention of a number of scholars in ancient India. In the Nirukta, the oldest extant treatise on the etymology of Vedic words, there are references to several old schools and individuals who differed from each other about Vedic interpretation: ~~Yāska refers to various schools~~ The schools are: aitihāsikas, yājñikas, nairuktas, etc. ~~He mentions his predecessors~~ The individuals are: Śākaṭāyana, Gālava, Udumbara, Tittiri, Gārgya, Śākapūṇi, Sthaulāṣṭīvi and others ~~with reference to there differing views~~. These facts combined with another that yāska himself ~~offering~~ offers alternative interpretation would convince even a cursory reader that there never was unanimity among the various schools and scholars about the interpretation of the Veda.

In the sacrificial creed evolved by the Brāhmaṇas, out of the heroic exploits of Aryan deities, the formal ritualism became the accepted meaning of the Veda. In the sacrificial altar constructed for the purpose, the sacrificing priests would offer prayers and oblations to the deities, on behalf of their patrons, by chanting mantras in prescribed ways. But, in course of time, ~~as the forthcoming chapters will illustrate~~, the deities and their deeds faded in memory and instead, the sages and sacrifice grew in importance. We know, on the authority of Yāskā[1] that by the time he wrote the Nirukta the original sense of the mantras had become dim and that scholars had begun to doubt even the general sense of the Veda.[2]

The Naturalistic School

Yāska was the foremost among the etymologists who extracted the Veda from the meshes of ritualism. He had discovered some irregularities in the ritualistic procedures of the Brāhmaṇas. In certain sacrifices, for instance, a

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1. Nirukta I.20 :
साक्षात्कृतधर्माण ऋषयो बभूवुः । तेऽवरेभ्योऽसाक्षात्कृतधर्मभ्य उपदेशेन मन्त्रान् सम्प्रादुः । उपदेशाय ग्लायन्तोऽवरे बिल्मग्रहणायेमं ग्रन्थं समाम्नासिषुः ।

2. Ibid. I.15 :
यदि मन्त्रार्थप्रत्ययाय, अनर्थकं भवतीति कौत्सः । अनर्थका हि मन्त्राः ।

number of mantras were employed when there was no indication in the mantras themselves about their employment. Certain mantras were chanted at a rite where they had no relevance. Yāska who observed all such defects made an attempt at secularizing the Veda.

We know from Yāska that there were several schools of etymologists who carried out their special function of Vedic interpretation. They proceeded on more precise and scientific lines. They observed that every Vedic word was the product of a root and should be explained in relation to the meaning of that root.[1] They also held that if a word was not derivable from one root it should be derived from more than one root.[2] Such derivations were allowed if they were accompanied by the connotations of a word.[3] It was also ordained that whatever inner meaning or symbolic significance was there it should emerge from the text itself and should not be imported into it from outside.

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1. Nirukta I.12 :
   नामान्याख्यातजानीति शाकटायनो नैरुक्तसमयश्च ।

2. Ibid. II.2 :
   तद् यत्र स्वरादनन्तरान्तस्थान्तर्धातुर्भवति तत्र द्विप्रकृतीनां स्थानमिति प्रदिशन्ति ।

3. Ibid. II.1 : अर्थनित्यः परीक्षेत ।

A critical review of the naturalistic school

The approach of the etymologists was very rigid, for it closed doors on other sources such as tradition and Mythology ~~contributed to.~~ Words of historical significance were explained on naturalistic lines. Vṛtra, the son of Tvaṣṭṛ became a cloud; Indra, the enemy of Vṛtra became lightning. Indra, i.e., the lightning struck the clouds and released the waters. Thus, the actual event, recorded in tradition, was converted into a natural phenomenon and explained on naturalistic lines, in complete disregard of traditional authority, in spite of the fact that neither the mantras nor the Brāhmaṇas supported the naturalistic explanation.[1] Similarly, the word 'āditya' which simply meant 'the son of Aditi' (Aditeḥ putraḥ) and conveyed a historical significance was derived from ā + √dā 'to take', and identified with the sun because he takes liquids from the earth in the shape of vapour or appropriates light of other luminaries, stars, planets and

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1. Nirukta II.16 :
   तत्को वृत्रः ? मेघ इति नैरुक्ताः । ... अहिवत्तु खलु
   मन्त्रवर्णा ब्राह्मणवादाश्च ।

2. Ibid. II.13 :
   आदित्यः कस्मात् ? आदत्ते रसान् । आदत्ते भासं ज्योतिषाम् ।
   आदीप्तो भासेति वा । अदितेः पुत्र इति वा ।

constellations, for they become invisible in sunlight. These derivations were forced by the naturalistic tendency of the etymologists. The real explanation of āditya as 'Aditeh putraḥ' was relegated to the last place because it referred to a history which the naturalists must reject because it would not suit their interpretation.

The etymologists' method of interpretation of words was highly defective. Words had descended from antiquity. They had suffered corruption or undergone change in meaning. Some were imported from other languages and could not be traced to any origin. The attempt to derive every word from a root was, therefore, quite unnatural.

The secular or Historical School

The next stage in the matter of Vedic interpretation begins with the Bṛhaddevatā. Although this work was meant to ascertain the deity of a mantra or a hymn, we find herein a number of Vedic words explained etymologically and a number of legends narrated with reference to certain hymns. The work is neither purely etymological nor purely historical. It combines both. There are references to etymologists and grammarians - Yāska, Śākapūṇi, Śākaṭāyana, Gārgya and others - who placed emphasis on the linguistic interpretation of words. And also, by the side of it, we

have a number of legends related to hymns, and embracing some phases and aspects of life of deities, sages and kings already referred to in the Brāhmaṇas. Thus, the work constitutes a meeting-ground for the basically opposite schools - minus the rigidity of the one and the ritualism of the other.

Śaunaka's criticism of the naturalistic School

In regard to etymologists we find, that the Bṛhaddevatā is not always in agreement. Śaunaka is critical of Yāska when he explains īṣate[2] (ṚV. VIII.45.37) as palāyate (N.IV.2), while in the Naighaṇṭuka (II.14) the root 'īṣa' is enumerated among the verbs which mean 'to go'. Again, the Bṛhaddevatā criticises Yāska when he explains 'himena' (ṚV. I.116.8) as 'udakena' (N. 6.36), for which there is no warrant. In the first instance, the term 'īṣate' expressive of a general meaning (goes) is applied in a particular sense 'palāyate' (flees), while in the second instance, the term 'himena' expressive of a particular meaning (by frost) is applied in a general sense 'udakena' (by water). Again, Yāska (N.2.36), while commenting on ṚV (X.27.22) explains the word 'puruṣādaḥ' (=man-eating) by dividing it into two (puruṣān adanāya) while

1. BD. II.109.
2. Ibid. II.110.

in the Pada-text the word is not analysed but is treated as one.[1] Conversely, the expression 'mā/sakṛt (RV. 1.195.18) which is not one word in the Ṛgveda, Yāska has explained as one (māsakṛt = month-maker) (N. 5.21). Yāska commits another error when he explains the two words 'garbham nidhānam' as one (N.3.6), even though the word 'sanituḥ' intervenes (RV. 3.31.2).[3] Yāska (N.1.7,8) is not decided whether 'tva' is a particle or an inflected word or both.[4] Commenting on the word 'śitāman' (N.4.3) Yāska cites the differing views of Śākaṭāyana, Taiṭīki and Gālava but does not give his own.[5] Commenting on R.V. (X.29.1) he reads vāyo ni adhāyi (N.6.28), while the Padapāṭha reads 'vā/yaḥ/ni/adhāyi and leaves the verb unaccented after the relative yaḥ.[6]

Then there are words wherein a letter or two are dropped which are to be restored before the words become intelligible. Thus, we have to read 'attrāṇi' for 'atrāṇi', 'Vṛṣākapiḥ' for 'kapiḥ', 'nābhau' for 'nabha', 'dāna-manasaḥ' for 'dānaḥ', 'yācāmi' for 'yāmi' and 'maghāsu' for 'aghāsu'.[7]

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1. BD. II.111.
2. Ibid. II.112.
3. Ibid. II.113.
4. Ibid. II.114.
5. Ibid. II.114.
6. Ibid. II.114.
7. Ibid. II.115, 116.

In the interpretation of words this device is not approved by Śaunaka. For, as the Bṛhaddevatā[1] states, it is the sense, not the word, that is the starting-point in interpretation. And from the combined sense of words, the sense of the sentence is conveyed. Beside the sense of the word, there are some other factors too, viz., the subject matter, the gender, the appropriateness, considerations of place and time. All these factors contribute to the possibility of discriminating the whole sense of the Vedic mantras. (As stated in the Bṛhaddevatā, for the interpretation of the Veda this was the settled rule.)

Historical School : Methodology

From the foregoing critique, it is easy to conclude, that in accepting the methodology of the naturalistic school Śaunaka had certain reservations. We find him, therefore, suggesting emendations and formulating rules to regularise the irregular derivations of words. For instance, interpreting ṚV. III.31.1 Yāska[2] had explained

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1. BD. II.117,118 :

अर्थात्पदं स्वाभिधेयं पदाद्वाक्यार्थनिर्णयः ।
पदसंघातजं वाक्यं वर्णसंघातजं पदम् ।।
अर्थात्प्रकरणाल्लिङ्गाद् औचित्याद् देशकालतः ।
मन्त्रेष्वर्थविवेकः स्याद् इतरेष्विति च स्थितिः ।।

2. Nirukta II.1.

चन्दधन्वै as सन्दधाति by substituting √धा for √धन् (धवि गतौ) though for the substitution of one root for another there was no rule in the Nirukta. To regularize the change Śaunaka[19] formulated a rule that for the proper interpretation of Ṛks one should, if necessary, change the gender and case termination of nouns and substitute one root for another.

Thus Śaunaka formulated fresh rules. In regard to the structure of a sentence he held that words should be arranged in a regular sequence. Proper syntax alone would help understand the sense of a sentence. However, on the method of reconstructing a sentence Śaunaka was liberal. If there be a redundant word in a sentence it should be rejected; if a word was far removed from another it should be brought in juxtaposition. Anyhow, the regular sequence of words was to be restored. Gender, root, etc. were to be adopted to the sense. Whatever was Vedic in a mantra was to be turned into every day (laukika) speech.[20] Such rules constituted an improvement on the methodology of the naturalistic school.

Śaunaka accepted the natural etymologies and discarded

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19. BD. II.101 :
    लिङ्गं धातुं विपरिणतं म सन्नमेत् ।

20. BD. II.99-104.

the unnatural ones. He declined to subscribe to the view that all nouns are derived from roots. He explained some words conventionally, others etymologically, still others by usage-cum-derivation. So far as the methodology of interpretation was concerned, there was a distinct departure from the naturalistic school.

To illustrate : While explaining 'mitraḥ' Yāska[21] gave a threefold derivation but Śaunaka did not follow any. Again interpreting RV. X.123.1 Yāska[22] derived Vena from √ven 'to desire' but Śaunaka,[23] ignoring Yāska, derived it from √ven 'to go'. Similarly, on the explanation of certain words Yāska and Śaunaka differed widely. Yāska explained[24] Viśvāmitra (sārvamitra) as the name of a sage, but Śaunaka[25] thought it designated the sun too. Further, commenting on sarasvat[26] Yāska quoted RV. VII.96.5 where contextually it meant 'a lake full of water . The word occurs in the Ṛgveda,

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1. Nirukta X.21 : (१) प्रमीतेः त्रायते,(२) संमिन्वानः द्रवति, (३) मेदयतेर्वा ।
2. Ibid. X.38 : वेनतेः कान्तिकर्मणः. cf. Naighaṇṭuka II.6.
3. BD. II.53. cf. Naighaṇṭuka II.14.
4. Nirukta II.24. cf. Ibid. X.22.
5. BD. II.49 :
   मित्रीकृत्य जना विश्वे यदिमं पर्युपासते । मित्र इत्याह तेनैनं विश्वामित्रः स्तुवन्स्वयम् ॥
6. Nirukta. X.24.

consecutively in three verses (vii. 96.14-6). The first three verses of the hymn vii.96. are ascribed to the deity Sarasvatī, the last three are addressed to Sarasvat. But Sarasvat is noticed by Śaunaka[27] as signifying Indra and placed in the list of twentysix names of Indra.

Śaunaka's exposition of rival schools was unbiased and straightforward. His attempt was not to project his views upon the convictions of his rivals. Therefore, there is no sarcasm or irony in his references to the differing views of different ācāryas. Further, as the expounder of a historical school Śaunaka is never rigid. On one point he would accept the views of one rival school against the other. On another point he would oppose the very school he had sided previously. There is a tendency not to side with any particular school.

We have already noticed that in respect of etymology Śaunaka followed the methodology of Yāska which he supplemented by his own, but on certain other matters, such as the identity of deities etc. his views were quite different. If tradition supported it, he would readily invest a natural object with a human complex, though this was not warranted by the text. To illustrate : the word Sarasvatī in the Ṛgveda

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27. BD. II.51.

means the river as well as the Goddess of speech. Yāska quotes ṚV. VI.61.2. which contains expressions : तविषीभि: ऊर्मिभि: पारावतघ्नीम् . These shows that Sarasvatī in this verse is a river and not a Goddess. In the Maitrāyaṇī Saṃhitā (2.5.4), on the contrary, Sarasvatī is treated as a Goddess to whom offerings of animal food are to be made by the recital of this verse and the five verses that follow. Thus there is an opposition between the view of Yāska and that of the author of the Maitrāyaṇī Saṃhitā.[28]

Now, Śaunaka states : Sarasvatī is praised in all stanzas in two ways : (i) as a river and (ii) as a deity ... the passages in which she is praised as river are six and that there is not a seventh.[29] The six passages referred to here are : ṚV. II.41.6; VII.95.2; III.23.4; VIII.21.18; X.64.9 and VI.52.6. This excludes ṚV. VI.61.2. which[30]

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28. Nirukta II.23 : अथैतन्नदीवत् ।

29. BD. II.135 :

सरस्वतीति द्विविधमृक्षु सर्वासु सा स्तुता ।
नदीवद्देवतावच्च तत्राचार्यस्तु शौनकः ।
नदीवन्निगमाः षट् ते सप्तमो नेत्युवाच ह ।

30. Ibid. II.137 :

अम्बितमा च दृषद्वत्यां चित्र उत्स सरस्वती ।
इयं शुष्मेभिरित्येतं मेने यास्कस्तु सप्तमम् ।।

Yāska regarded to be a seventh. But in regard to this verse Śaunaka has quoted Aitara[31] in support of the view, already authenticated by the Maitrāyaṇī Saṃhitā, that because of the oblation, the Goddess would be addressed, not the river. Śaunaka appears to be dogmatic in his assertion, though such cases are very rare.

Historical School : Justification and Establishment

For the historical content Śaunaka drew upon the ritualistic tradition but for the rest he dropped it altogether. Already with the spread of the Upaniṣadic teaching, the formal ritualism enunciated by the Yājñikas was being disregarded as inferior to the Upaniṣadic Vedānta, while at the hands of the naturalists it was being totally eliminated and virtually approaching extinction. As a result of it and later on with the rise of Buddhism in the post-Śaunaka period, it remained confined to the coteries of the priestly class - the Upādhyāyas and the Agnihotris.

Thus Śaunaka was placed between the two extremes. (1) There were ritualists, on the one hand, who accepted

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31. BD. II.138 :

ऋचः सारस्वतस्यैतां याज्यां मैत्रायणीयके ।
प्राधान्याद्धविषः पश्यन् वाच ऐतरेयोऽब्रवीत् ॥

the divinity of the deities, offered them drink, oblation and prayers, aspiring for material gain.(2) There were naturalists, on the other hand, with Yāska as the architect of their school, who denied divinity to the deities thinking that they were nothing but the personified powers of nature. The hordes of deities who entered the Veda were being identified with or merged into the triad - Agni, Indra and Sūrya. The naturalists believed that each of the triad derived multiplicity of names from their different activities and had his common source in Prajāpati, the fountain-head of all creative activities. Among the naturalist Pandits Āndhuka, Śvetaketu and Gālava held that the names of the deities were derivable from nine factors while Yāska, Gārgya and Rathītara derived from four. Śaunaka thought they originated from a single factor, viz., action. A being who came into existence with some form of becoming was linked with a certain action.

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1. cf. Nirukta VII.5 ff. Note the expressions used by Yāska :

   कर्मात्मान: कर्मजन्मान: इतरेतरप्रकृतय: (देवता:) ।

2. BD. I.24.
3. Ibid. I.26.
4. Ibid. I.27 :

   सर्वाण्येतानि नामानि कर्मतस्त्वाह शौनक: ।

And as names had no other source than becoming they were all derived from one action or the other.[1] Action became the distinguishing mark of a deity. Whatever characteristic qualities or traits a deity had, were reflected in his name and were the products of his multiplex activities.

Thus the concept of Divinity of the deities was founded on the granite rock of action. The naturalists interpreted this concept in terms of the powers of nature illustrated by their mighty deeds. The ritualists traced this concept to the sacrificial rites which could transform a human being into divine. A person could become Indra or Varuṇa or any other deity through certain ceremonial actions. Divinity, in this respect, was but a consequence and not the antecedent of an activity.

In this perspective it is natural to assume that the deities were human beings at their base who became immortal by their glorious deeds.[2] Most of the sages in the Ṛgveda refer to their common ancestry with the gods. For instance, Aucathya Dīrghatamas speaks of the immortal as the brother of the mortal.[3] Gaya Plāta[4] declares that all gods (Viśve devāḥ)

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1. BD. I.28-31.
2. RV. X.63.4.
3. Ibid. I.164.38.
4. Ibid. X.63.1.

are in relation with men and that relationship implies the duties of protection and aid. The same sage[1] asks Maruts whether they do not recollect their relationship with him. When they next meet at the place of sacrifice, their mother Aditi will confirm their brotherhood. Maitrāvaruṇi Vasiṣṭha,[2] Pragātha Kāṇva[3] proclaims ancestral friendship and common kin betwixt Aśvins and himself.[4] Again, Pragātha Kāṇva[5] speaks of his common ancestry with Indra. Kusīdi Kāṇva suggests Indra, Viṣṇu and Maruts to regard him as their kith and kin. Rebha Kaśyapa[6] seeks for Indra's protection which he is entitled to by virtue of his relationship. Virūpa Āṅgirasa[7] addresses Agni as friend and brother. Manu Vaivasvata[8] refers to his kinship and close alliance with Vasus. Irimbiṭhi Kāṇva[9] asks Ādityas to be kind to him for in the bond of kindred he is bound to them. Mention may

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1. RV. X.64.13.
2. Ibid. VIII.72.2.
3. Ibid. VIII.10.3.
4. ~~Ibid. X.106.4.~~
4. Ibid. VIII.52.10.
5. Ibid. VIII.72.7.
6. Ibid. VIII.86.7.
7. Ibid. VIII. 43, 14, 16
8. Ibid. VIII.27.10.
9. Ibid. VIII.18.19.

also be made of Ṛbhu, Vibhvan and Vāja, sons of Sudhanvan, a descendant of Angiras who obtained divinity by their good works and became entitled to receive praise and adoration.[1] There is also a reference in the Ṛgveda that Man is the lord of immortality and has created Divinity out of himself.[2] There are hymns in the Ṛgveda wherein the deity is addressed in the second person as if he stood in human form before the sage.[3]

The foundations of the historical school of Vedic interpretation were laid in the Ṛgveda itself. Ṛgveda is conscious of its own history. There are references to Maruts as sons of Bharata;[4] to Viśvāmitra whose prayers protect men of Bhārata;[5] and to Bharatas having suffered some calamity and being again resuscitated by the leadership of Vasiṣṭha.[6] Yāska, himself a naturalist, referred usually to some old events with the introductory remarks : तत्रेतिहासमाचक्षते[7] or with the concluding words : इत्यैतिहासिकाः[8]. In

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1. Ṛ̣V. III.60.1.
2. Ibid. X.90.2.
3. Ibid. X.152.4; 153.2.
4. Ibid. II.36.2 : भरतस्य सूनवः ।
5. Ibid. III.53.12 :
   विश्वामित्रस्य रक्षति ब्रह्मेदं भारतं जनम् ।
6. Ibid. VII.33.6.
7. Nirukta XII.10; IX.23.
8. Ibid. II.16.

interpreting a word with reference to a Vedic verse he added sometimes an anecdote in relation to that verse. For instance, Ṛgveda contains the legendary history of Devāpi and Śantanu, sons of king Ṛṣṭiṣeṇa or Iṣitasena.[1] Yāska explained the Ṛks historically, though, later on,[2] his commentators could not break that explanation and imposed a forced and unnatural one in the manner of their school.[3] Again, on the crucial problem whether the deities existed in human form or they were some aerial beings, Yāska had his own opinion.[4] While explaining the opposite views of the Paṇḍits on this point he held that some of their activities could be interpreted symbolically, but not all, and, accordingly, they could be recognized as personal or impersonal. But insofar as the recorders of events, the sages, were concerned they derived their knowledge from existing oral tradition or from direct vision.[5] That each

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1. ṚV. X.98.5,7.
2. Nirukta II.10.
3. e.g. Durga.
4. Nirukta VII.6,7 :

   अथाकारचिन्तनं देवानाम् । ... पुरुषविधाः स्युरित्येकम्; अपुरुषविधाः स्युरित्यपरम् । अपि वा उभयविधाः स्युः ।
5. Ibid. I.20 :

   साक्षात्कृतधर्माण ऋषयो बभूवुः ।

recorder had his or her own style of recording an event was noticed by Yāska himself.[62]

Turning to the Bṛhaddevatā we find that on certain points of historical importance Śaunaka cited the views of old recorders. While interpreting RV. I.126, 6,7 he referred to Śākaṭāyana to support that the couplet was a story of King Bhāvayavya and Romaśā his wife in connection with Indra.[63] Commenting on RV. on VIII.80.7 he cited Yāska and Bhāguri to confirm that the story of Apālā and Indra was a factual romance.[64] He regarded RV. X.17.1,2 as the Itihāsa of Vivasvat and Tvaṣṭṛ and referred to Yāska in confirmation of his view.[65] According to Śākaṭāyana and Yāska RV. X.102 was an Itihāsa but whether it related to Drughna, Indra or Vaiśvadeva there was a difference of opinion betwixt

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1. Nirukta X.42:
   अभ्यासे भूयांसमर्थं मन्यन्ते । यथा — अहो दर्शनीय:
   अहो दर्शनीय इति । तत् पराक्षेपस्य शीलम् ।।

2. BD. III.156.
3. Ibid. VI.107.
4. Ibid. VII.7 :
   इतिहासमिमं यास्कः सरण्युदेवते द्रुचे ।
   विवस्वतश्च त्वष्टुश्च त्वाष्ट्रेति सह मन्यते ।।

5. Ibid. VIII.11.

Purūravas and Urvaśī was an Itihāsa definitely; though according to Yāska it was a dialogue (saṁvāda).[67] Śaunaka cited the authorities sometimes without mentioning their name to indicate that his views were shared by others.[68]

In the historical interpretation of certain ṛks, Śaunaka has a glorious role. His Bṛhaddevatā contains about forty legends on deities, sages and kings. Descended from old generations by oral transmission, they possess an authoritative validity. Śaunaka's interpretation of them has won him well deserved recognition in having been quoted approvingly by such celebrated interpreters as Ṣaḍguruśiṣya, Veṅkaṭa and Sāyaṇa.

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67 ~~66.~~ ~~Nir.~~ BD. VII. 153:

संवादं मन्यते यास्क इतिहासं तु शौनकः ।

68 ~~67.~~ Bṛhd. IV. 46:

इतिहासः पुरावृत्तं ऋषिभिः परिकीर्त्यते ।

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I. HINDU STUDIES

1

Hindu Marriage Ceremony

It is a characteristic of upper class Hindu society that no individual in it is taken to be already prepared for certain functions in life. He has to be initiated into them. This initiation he has to undergo in a ritual which in the case of some functions is very elaborate and is to be accompanied with the recitation of the Vedic *mantras*. A priest well-versed in it has to officiate at it. In the earlier period he used to be a good scholar but things have changed now. The ritual, the Karmakāṇḍa, has become a discipline in itself at present and the priests acquiring just the minimum of knowledge and practice of performing the ritual officiate at the ceremonies.

The ritual begins even before the birth of a child and continues intermittently right upto his death. The sacraments, the Saṁskāras, needing ritual number as many as forty, of which sixteen are more prominent. Of these sixteen only five are generally practised now: the Nāmakaraṇa, the Christening or the naming of a child; the Muṇḍana, the tonsure; the Upanayana, the wearing of the sacred thread or the initiation into study: the study of the Veda and through that of other lores; the Vivāha, the marriage and the Antyeṣṭi, the last rites, the funeral.

Before taking up the details of the Hindu marriage ceremony, it would be worthwhile to familiarize oneself with the basic concept underlying the same. Unlike among others, among the Hindus, marriage is not a contract between two parties, man and woman, which could be broken with mutual consent or otherwise. There is nothing like divorce in the sense in which it is understood

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I. HINDU STUDIES

1

Hindu Marriage Ceremony

It is a characteristic of upper class Hindu society that no individual in it is taken to be already prepared for certain functions in life. He has to be initiated into them. This initiation he has to undergo in a ritual which in the case of some functions is very elaborate and is to be accompanied with the recitation of the Vedic *mantras*. A priest well-versed in it has to officiate at it. In the earlier period he used to be a good scholar but things have changed now. The ritual, the Karmakāṇḍa, has become a discipline in itself at present and the priests acquiring just the minimum of knowledge and practice of performing the ritual officiate at the ceremonies.

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in Islam and Christianity. The marriage can only be annulled under very special circumstances which have been spelt out in the Smṛtis, the texts on Hindu law. If the husband suffers from an incurable disease or has been absenting himself from home for a long period with no trace of him or takes to renunciation, Sannyāsa, can his wife, if she so chooses, remarry. Otherwise, man and woman, once tied in nuptial bond, have to remain so all through their life. They have also to be faithful to each other, each looking to the welfare of the other. That is the scriptural injunction. Not that there have been no deviations, human society constituted as it is, is not a regimented organism. Even the use of the maximum force cannot make it follow a particular course. Yet, the force of scripture and convention plays its own part in minimising the deviations and directing a society to follow a particular course charted out for it which normally it does with certain exceptions.

It may again be worthwhile to trace here in brief the evolution of marriage in Indian history. The Ṛgvedic Society emerges with a well-established home which could not have been possible in the pre-marital stage of sexual relationship. There is no instance of promiscuity proper in the Vedic literature. The only reference to it is in the *Mahābhārata*.[1] There it is stated that women were in the earlier times free. The custom of marriage was started by Śvetaketu, the son of Uddālaka, who abolished the earlier practice, as stated in the *Bṛhadāraṇayaka Upaniṣad*.[2]

Since there is no other reference to this nature of marriage in the Ṛgvedic times, a reference to the Purūravas-Urvaśī type of marriage[3] must be supposed to pertain to very ancient times when temporary marriages might have taken place.

A point to be noted before proceeding on with the ritual part of the Hindu marriage is that there is no one stereotyped form of marriage. The scriptures, the Smṛtis, accept as many as eight forms of it; the Brāhma the Daiva, the Ārṣa, the Prājāpatya, the Āsura, the Gāndharva, the Rākṣasa and the Paiśāca. The Smṛtis have divided the eight forms into two categories of approved, *praśasta* and disapproved, *apraśasta*. The first four are of the

praśasta category and the last four of the *apraśasta* one. Of the *praśasta* too it was the first, the Brāhma which was considered the best.

Of the eight forms in the ascending order was Paiśāca, the fraudulent possession of the person of the girl, the Rākṣasa, the forcible capture of the girl while crying or weeping, the Gāndharva, the selection by the bride of the husband for herself, Āsura, the acceptance of the bride out of free will by the husband after having paid money to her or to her relations, the Prājāpatya the giving away of the daughter by the father to a suiter on the understanding that they should both perform their religious duties together, the Ārṣa, the acceptance by the father of the bride a pair of kine or two for the uses prescribed by law, e.g., the performance of some sacrifice from the 'bridegroom', the Daiva the gifting away of a decorated girl in the form of Dakṣiṇā, the fee at a sacrifice commenced by him, the Brāhma, the giving away of the daughter by the father with such ornaments as he could afford to a man of character and learning who is invited by him voluntarily and received respectfully without taking anything in return. Of all the forms of marriage it is the Brāhma which is considered the purest and the fittest. Most of the rest were social perversities which can go with any society.

At present there is only one form of marriage, the Brāhma, which is prevalent. In some communities the Āsura form of marriage in the shape of acceptance of the money by the father of the bride from the bridegroom may also be present. One thing that has to be noticed here is that whatever the form of marriage, even the most detestable one of capturing the girl by force, the Rākṣasa form, it cannot be said to have been solemnized unless it is performed in the presence of fire to the accompaniment of the prescribed rites.

The marriage has to be in the same caste but outside the same Gotra, clan. The inter-caste marriages did take place. They were only tolerated but not encouraged. An elaborate ritual accompanies the marriage. A description of it in brief would be worthwhile in bringing to light the thinking that characterizes it,

the thinking that shows the highly elevating spirit in which it was conceived.

The rituals in the marriage ceremony can be broadly divided into three :

(i) Kanyā-dāna, i.e. giving away the daughter.

(ii) Lājā-homa, i.e. offering of *lājās*, parched rice, in sacrificial fire.

(iii) Sapta-padī, i.e. the seven steps around the sacrificial fire.

These three rituals have reference to three persons in the bridal home. Kanyā-dāna is performed by the parents of the bride, the Lājā-homa by the brother of the bride, the Sapta-padī by the bride herself. The parents of the girl by their act of Kanyā-dāna propose the marriage, the brothers by offering Lāja-homa second the proposal while the girl by performing the Sapta-padī, supports the proposal. The relatives of both sides, the friends and the wise men present by offering and showering of flowers endorse and complete the formalities and requirements of a valid marriage. In such a marriage there is no necessity of any written record. The main witness is the fire-god Agni who sanctifies it. The other witnesses are the people present. Nothing further is needed for the proof of marriage.

Marriage Ceremony

Gods first are invoked and propitiated by means of Vedic *mantras*. They (the gods) are requested to grace the occasion by their auspicious presence and become witnesses. Then the bride-groom is honoured by offering of *madhuparka* which represents the greatest form of honour in Indian tradition. Then he is offered a seat, water for washing feet and for *ācamana* (three sips), a pair of clothes and a cow. This depicts the climax of faith of the bride's father in God. In offering the soul in the form of his daughter to the other family the father seeks the refuge of God. Accordingly, acting on the injunction of the *śāstras*, he accepts the bridegroom as (a representative of) God and submits:

'O Great God! Thou have appeared in my home in the form of the bridegroom. This girl in the form of Lakṣmī is thy trust.

She is thy own and I offer her unto thee. With these feelings I entrust her unto thy holy hands, pray, accept her'.

The bridegroom eulogizes the things offered by the father of the bride and expresses his gratitude by placing the offered flowers, fruits etc. on his head. In other words, the God in the form of the bridegroom expresses his gratification at the devotion of the bride's father and assures him that he would always respect Lakṣmī in the form of his bride.

The bridegroom takes only a small part of the madhuparka preparation. He, thereby, fulfils the Ṛgvedic injunction: *kevalāgho bhavati kevalādī*[4] and the saying of the *Gītā*, *bhuñjate te tv aghaṁ pāpā ye pacanty ātmakāraṇāt*[5]; according to which he who eats alone, is a great sinner for he eats an accursed food. He expresses his resolve that in future he shall not eat alone. The *madhuparka* is made up of ghee, honey, curd, sugar and water. *Ghee* and honey when mixed in equal proportion turn into poison. Accordingly, in preparing *madhuparka*, *ghee*, honey and curd are mixed in the ratio of 1 : 2 : 4. Utility of *ghee*, honey and curd is described in highest terms in the Vedas : *āyur vai ghṛtam*[6], *ghee* is verily the long life. Honey as body builder is also praised in ancient texts. Āyurveda considers curd as the best form of food. The *madhuparka* sanctified by the Vedic *mantras*, is energy-giving and is the best drink. In Vedas *ghee* is also described as *sneha* (love). It follows that the love of husband and wife should be as uncorruptible as *ghee*. The speech of the husband and wife should be as sweet as honey and their thoughts and mind towards each other as pure and clear as curd.

The father of the bride offers four pieces of clothes to the bridegroom. Of these four, the bridegroom hands over two to the bride. This indicates that in future the husband will offer one-half of whatever he obtains to his wife. In asking the bride to wear the two pieces of clothes offered by him, the bridegroom prays in the words of the *mantras* that his bride may wear clothes up to a very old age. May she be endowed with wealth, sons and prosperity. May she live a long life and save him from sins. After the body garments are worn, the bride is asked to wear the head

garment. At that time the bridegroom says: "The fortunate ladies who have spun and woven it have blessed the bride with long and auspicious life". The remaining two pieces of clothes are worn by the bridegroom with the recital of the Vedic prayers to Indra, Bṛhaspati and gods of the earth and heavens that he may become wealthy, prosperous and long-lived.

(i) Kanyā-dāna

After the new clothes are worn, the parents of the bride tie the edges of the clothes into a knot and the father taking in his hand the conch, sandalwood, flowers, rice, fruits and water makes a resolve to give the girl in marriage. At that time the family priests of both sides recount the nobility and loftiness of the family of each side, mentioning the names of ancestors, their Vedic pedigree, their Gotras etc. and offer their blessings by reciting benedictory praises and hymns. The father of the girl hands over the duty of the protection of the girl to the bridegroom. This is a sort of transfer. Amidst the chanting of Vedic *mantras*, the girl's father by sounding the conch proclaims his purity and integrity. He indicates his large-heartedness through sandalwood and his humility, love and faith through leaves and flowers. The bridegroom desiring the welfare of the parents of the bride by chanting Vedic *mantras*, expresses his devotion to God and his own humility for there is none in the world who gives or accepts. It is God's will alone which accomplishes such a good deed. Reciting the Vedic *mantras* he prays that by the subtle influence of the air which sanctifies all the quarters the mind of the bride should follow that of his own and that her soothing sight be beneficial both to himself and to his cattle. She should always remain cheerful. She may become mother of valiant sons and be the source of happiness to everybody in her husband's home.

(ii) Lājā-homa (a)

Marriage is not complete with Kanyā-dāna alone. Before the Lājā-homa, the bridegroom by means of daily sacrificial *mantras*

offers oblations of *ghee* to the fire and completes the three sacrifices, i.e., Rāṣṭrabhṛta for the prosperity of the country, Jayā-homa for victory and Abhyātāna for the vanquishing of the enemies. He then offers five special oblations in fire for his own long life and that of the bride and their future progeny. After the Kanyā-dāna the feeling may arise in the mind of the bride that both she and her brothers have been born in the same house and both have equal rights, then why is it that she alone is being sent to another family. To unburden her mind of this feeling the brothers give to their sister the *Lājās* (parched rice) for offering in the fire. The idea is to show that just as paddy plants are transplanted from their original places to other places for proper growth of the crop, so also the girls have to be married and transplanted to other families. By filling the hands of their sister with *Lājās* the brothers assure her that whenever she will go from her father's home to her husband's home, they will provide her plenty of money and articles. Even now it is considered inauspicious for a married woman to go empty-handed from her father's house to her husband's house.

With these feelings the bride with a pleased mind offers three oblations of the *Lājās*, parched rice, in the fire through her husband and recites the following three *mantras*:

> *aryyamaṇaṁ devaṁ kanyā agnim ayakṣata, sa no aryyamā devaḥ preto muñcatu, mā pateḥ।*
> *iyaṁ nāryy upabrūte lājānāvapantikā, āyuṣmān astu me patir edhantāṁ jñātayo mama।*
> *imān lājān āvapāmy agnau samṛddhikaraṇaṁ tava, mama tubhyaṁ ca saṁvananaṁ tad agnir anumanyatām iyam।*[7]

The significance of the first *mantra* is that the bride has propitiated god Aryamā and that as she is going away from her father's home to her husband's home, God Aryamā may not separate her from her husband's home. In the second *mantra* she seeks the benedictions of her brothers and relatives for the long life of her husband and in turn wishes them alround prosperity. In the third *mantra* addressing her husband she says, "Lord, by offering the oblations of *Lājas* in the fire I pray to God that our

mutual love should always remain strong and firm." There is a deep significance in the act of the bride in not offering the *Lājās* given by her brothers in the fire herself but through her husband. Just as at the time of sowing of paddy, the seed without the husk (outer cover) and the husk without the seed has no utility, similarly, in the domestic life the husband without the wife and the wife without the husband has no meaning. Both have to act in concert.

Pāṇigrahaṇa

The bridegroom with a happy heart then takes the hand of the bride into that of his and assures her:

> *gṛbhṇāmi te saubhagatvāya hastaṁ mayā patyā jaradaṣṭir yathāsaḥ। Bhago aryyamā savitā purandhir mahyaṁ tvādur gārhapatyāya devāḥ।* [8]
> *amo'ham asmi sā tvaṁ, sā tvam*
> *asmy amo aham, sāmāham asmi ṛk tvam, dyaur aham pṛthivī tvam।* [9]
> *paśyema śaradaḥ śataṁ jīvema śaradaḥ śataṁ śṛṇuyāma śaradaḥ śatam।* [10]

"Goddess, I hold your right hand in my right one for all times to come. May we live together upto old age. Auspicious gods Bhaga, Aryamā, Savitṛ and Purandhi have made you the mistress of my house. If I am the breath, you are the speech, but if you are the speech, I am the breath. If I am *Sāmaveda*, you are *Ṛgveda*. I am the heaven and you are the earth. (Loving each other) may we see for hundred years, live for hundred years and hear for hundred years."

This is followed by the ceremony of Sparśa, touching. The husband touches the heart of the bride reaching over her right shoulder with the words:

> *mama vrate te hṛdayaṁ dadhāmi*
> *mama cittam anucittam te astu*[11]।

"Into my will I take thy heart; thy mind shall dwell in my mind."

In the Vedas, the right hand is called *pāṇi*, because with it are performed all the religious acts and such other acts as worship, charity, *dakṣiṇā*, etc. Grasping of both the right hands is called Pāṇigrahaṇa. Mutual and lasting love between husband and wife during married life and observing *dharma* are the high ideals of Pāṇigrahaṇa.

The highest aim of husband and wife is attainment of salvation by repaying the three debts, the Ṛṣi Ṛṇa, the Deva Ṛṇa and the Pitṛ Ṛṇa (i.e. debt to the sages, the gods and the ancestors). The debt to the sages is repayed by the study of the Vedas and the *śāstras* and also by acquisition of true knowledge; the debt to gods is repayed by the performance of sacrifices (*yajñas*) and the debt to ancestors is repayed by giving birth to noble progeny.

The bridegroom and the bride then go round the fire four times. In the first three rounds the bride leads and in the fourth one the bridegroom leads. According to Vedic lore attainment of *dharma* (duty); *artha* (wealth); *kāma* (desires) and *mokṣa* (liberation, i.e. salvation from birth and death) is the aim of life. The bride takes up the responsibility of observing *dharma* and so she leads. As *dharma* cannot be attained without *artha* (wealth) the bride comes forward again in the second round for proper utilization of wealth. In the third round the bride again leads, as for the proper rearing of progeny it is the wife who has to shoulder the main responsibility. In the three rounds she offers *Lājās* in the fire, grasps the right hand of the husband and steps on the stone. It is on the direction of the bridegroom that she does that. The bridegroom says, "from today onward you may have to face many obstacles and difficulties but you should crush all of them and trample under your feet all those who act as your enemies. You have to remain as firm and steadfast as this stone. In no case have you to falter". Another significance of stepping on the stone is that the path of the married life is difficult to tread. The bridegroom assures the bride that he will fully cooperate with her facing all those difficulties which come in their way. After the third round the bride says that she has taken upon herself the responsibility for *dharma*, *artha* and *kāma* and asks:

"Who will take up the responsibility of leading them to salvation, i.e. *mokṣa*?"

Then the bridegroom comes forward and leads in the fourth round. In this round there is no chanting of the *mantras*. Silence and one-pointedness are the keys of spiritualism which require introversion.

(iii) Sapta-padī

The *śāstras* do not consider marriage as valid even after the brothers have offered the Lājā-homa. Only Sapta-padī completes the marriage ceremony. The consent of the bride is necessary for the completion of the marriage and that is evidenced when they perform the Sapta-padī.

Amidst the chanting of the Vedic *mantras* the bride and the bridegroom walk seven steps before the sacred fire in the presence of the gods, the wise people and the relatives making solemn resolves. This is in consonance with the famous edict, 'seven steps taken together create friendship'. This is the final step in the completion of a valid and legal marriage. At the instance of the bride, the bridegroom takes vows for shouldering responsibility for the provision of food, clothes, strength, wealth, happiness, cattle and other articles necessary in different seasons. These vows he takes in the first, second, third, fourth, fifth and sixth steps one after the other and prays to Lord Viṣṇu to grant him strength to fulfil these vows. He addresses the bride as Anna-pūrṇā, Durgā, Lakṣmī, Sukhavarṣā, Prajāvatnī and Ṛtuvarṣā. In the seventh step the bridegroom tells the bride : "Come along. Now we are friends to travel this life's journey. Let our love be lasting. As husband and wife let us march on in the service and for the protection of the country, community and *dharma*, in addition to the service of our parents and relatives. Thus like the two wheels of a chariot, the husband and wife solemnly resolve to shoulder the responsibility of married life and become one in spirit, and pray as under:

"I have your heart's support. May your mind follow my mind. May my thoughts and speech be as yours. May God unite me and

you firmly in bonds of love forever."

After the Sapta-padī the bride sits on the left side of the bridegroom as *ardhāṅginī* or *vāmāṅgī*. At the time of marriage and occasions like *vrata*, fast and charity (*dāna*) as also during the rituals of Puṁsavana (a ceremony performed in the third month of gestation), Sīmanta (a ceremony performed by women in months of pregnancy), parting of the hair and in the course of the *yajñas* (sacrifices), etc. wife as a religious partner always sits on the right side of the husband. According to *śāstras* the right side of man and the left side of woman are considered pure. The right hand of man and the left one of that of woman can in conjunction do all good deeds. On all other occasions such as in chariots, wife is to sit on the left side.

The seven steps, the Sapta-padī, are indicative of the seven Lokas - Bhū, Bhuvaḥ, etc., seven seers (Ṛṣis), seven sounds of music (Sapta-svaras), seven Pātālas (Sapta-pātālas), seven rays of the sun (Sapta-raśmis), seven colours (Sapta-varṇas), seven corns (Sapta-dhānyas), seven metals (Sapta-dhātus), seven continents (Sapta-dvīpas), seven mountains (Sapta-parvatas). Then the bridegroom applies *sindūra*, red powder, in the *sīmanta*, the parting of the hair of the bride. While applying the powder, the bridegroom prays: May the bride always be auspicious:

sumaṅgalīr iyaṁ vadhūr imāṁ sameta paśyata

and asks the persons present to bless her before departing:

saubhāgyam asyai dattvāyāthāstaṁ vi paretana.[12]

In the end the bridegroom, showing the Polar-star (Dhruva-nakṣatra) to the bride and exhorting her to follow steadfastly the family tradition, chants the following *mantra*:

ihaiva staṁ mā vi yauṣṭaṁ viśvam āyur vyaśnutam।
krīḷantau putrair naptṛbhir modamānau sve gṛhe।[13]

"Be you here itself. May there be no separation. May you attain full span of life playing with children and grandchildren making merry in your home".

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गुरुदेव रवीन्द्रनाथ ठाकुर और कालिदास

– सत्यव्रत शास्त्री

जिस प्रकार नभोमण्डल में असंख्य तारागण हैं जो टिमटिमाते रहते हैं पर इन सब से अलग सूर्य और चन्द्र ही केवल ऐसे हैं जो अपने प्रकाश से जगत् को प्रकाशित करते हैं उसी तरह साहित्य आकाश में श्री असंख्य लेखकों के होने पर भी कुछेक ही ऐसे होते हैं जो कालजयी कृतियों की रचना कर उसे आलोकित करते हैं। वे कवि नहीं महाकवि कहलाते हैं। आनन्दवर्धन के अनुसार उनके काल तक वाल्मीकि, व्यास और कालिदास आदि दो–तीन या पांच छः ही ऐसे कवि हुए हैं जिन्हें महाकवि कहा जा सकता है– अस्मिन् परम्परावाहिनिसंसारे वाल्मीकि व्यास कालिदास प्रभृतयो द्वित्राः पञ्चषा एव वा महाकवय इति गण्यन्ते। आनन्दवर्धन के बाद पांच–छः की संख्या में कुछ वृद्धि हुए। महाकवियों की श्रेणी में कुछ नाम और आ जुड़े। उनमें रवीन्द्रनाथ ठाकुर एक हैं। उन्होंने बहुत लिखा, बहुत विधाओं में लिखा, गद्य, पद्य, नाट्य, ललित निबन्ध– इन सब में लिखा और अपार यश अर्जित किया। विश्व का सर्वोच्च पुरस्कार प्राप्त कर अपने देश का मस्तक उन्नत किया।

कालिदास उनके प्रिय कवि थे। दोनों में तादात्म्य था। दोनों भारतीय सभ्यता के शाश्वत सौन्दर्य के उपासक थे। यदि दोनों में अन्तर था तो बस इतना ही कि जहां कालिदास ने पौराणिक कथानकों एवम् ऐतिहासिक पात्रों जीवन–गाथाओं को अपनी कृतियों की विषय–वस्तु बनाया, वहां रवीन्द्रनाथ ठाकुर ने समसामयिक जीवन की विषमताओं को अपने विचार–प्रवाह का माध्यम बना उन पर अपनी लेखनी चलाई। विषय–वस्तु के इस अन्तर ने चिरन्तन भारतीय मान्यताओं और आस्थाओं के प्रति दोनों की प्रतिबद्धता में अन्तर नहीं आने दिया।

रवीन्द्रनाथ ठाकुर को जीवन भर यह बोध रहा कि वे और कालिदास एक ही सभ्यता और संस्कृति के वारिस हैं उस नहीं के संस्कार उनमें बद्धमूल होने के कारण वे विशाल कालखण्ड का अन्तर होने पर भी 'सगोत्रीय' हैं। कालिदास उनकी आत्मा में बसे थे, उनके काव्यों की भाषा, उनका वाक्य विन्यास, उनके आलंकारिक सौन्दर्य की सुगन्ध उनकी कृतियों में रची–बसी है। ब्रिटिश शासन काल के अन्य कवियों के विपरीत रवीन्द्रनाथ पर होकर, शेक्सपीयर, मिल्टन आदि का प्रभाव नाम–मात्र को ही था। अपनी जीवन स्मृति नामक कृति में अंग्रेज़ी साहित्य के बारे में अपने विचार इन शब्दों में व्यक्त किये हैं–

अंग्रेज़ी साहित्य से व्यसन की जो मात्रा हमें मिली वह उससे हमें मिलने वाले आहार से कहीं अधिक है। उस समय हमारे साहित्य के देवता थे शेक्सपीयर, मिल्टन और बायरन। उनके लेखन का वह पक्ष जिसने हमारे मन को मथा थी सौहार्दपूर्ण आकर्षण की शक्ति। यह भावनात्मक आकर्षण की शक्ति अंग्रेज़ों के बाहरी व्यवहार में कहीं भी नहीं दीखती पर उनके वाङ्मय में उसकी सत्ता की प्रभुता उसी

परिमाण में है। भावना को एक उद्वेल्लन में परिणत करना और कहानी को एक भीतर घात से समाप्त करना अंग्रेज़ी साहित्य की एक अपनी विशेषता है। यह निरंकुश उत्तेजना अंग्रेज़ी साहित्य का एकमात्र घटक तत्त्व मान लिया गया... भावनात्मक आकर्षण साहित्य का एक घटक है, यह परम लक्ष्य नहीं है साहित्य का चरम लक्ष्य सम्पूर्णता का सौन्दर्य है। अतः सादगी और संयम की धारणा को स्वीकृति अंग्रेज़ी साहित्य में अभी मिलनी है।

भारतीय काव्य परम्परा के कवि होने के कारण कालिदास गुरुदेव रवीन्द्र नाथ ठाकुर के प्रेरणा स्रोत रहे हैं। उनके रचनात्मक मन में कालिदास बसे थे। यह कहना अतिशयोक्ति नहीं होगी कि गुरुदेव कालिदास की उपमा, उनके सौन्दर्य एवं प्रभावपूर्ण शब्द विन्यास, परिष्कृत भाषा और अर्थगाम्भीर्य के दीवाने थे। कालिदास की काव्य साधना का भीतरी स्वर था भूमैव सुखं, नाल्पे सुखमस्ति। उनका आदर्श का जो गूढ (= सही सही) है, जो बृहत् है, जो निर्वाक् है जय उसी की होती हैः जाहा प्रच्छन्न, जाहा बृहत्, जाहा निर्वाक् ताहारी जय हाइबे। उनकी दृष्टि में साहित्य केवल जीवन की समस्याओं और शिकायतों का लेखा–जोखा ही नहीं होता। वह उदात्त विचारों और आदर्शों का संकलन भी होता है जो कि उस आनन्द भूमि में जहां किसी अन्य तत्त्व का मिश्रण नहीं होता मन को बन्धन मुक्त कर देता है।

कालिदास की समस्त कृतियों में गुरुदेव रवीन्द्रनाथ ठाकुर को दो सर्वाधिक प्रिय थीं, एक मेघदूत और दूसरी अभिज्ञान शाकुन्तल। मेघदूत के प्रति तो उन्हें बचपन से ही विशेष आकर्षण था। अपनी 'कादम्बरी चरित्र' नामक कृति में वे कहते हैं– संस्कृत वाङ्मय में कृतिव का प्रथम प्रदर्शन जिसका उद्देश्य अमिश्रित आनन्दोल्लास प्रदान करना है कालिदास में देखा जा सकता है। यहां मैं खण्डकाव्य की बात कर रहा हूं, नाटक की नहीं। अन्यत्र इस तरह का उदाहरण विरल है।" वल्लभदेव से मल्लिनाथ तक अलग–अलग सभी समीक्षकों ने अलग–अलग दृष्टियों से मेघदूत को देखा है। आषाढ के पहले दिन नव मेघ के आगमन ने कालिदास को मेघदूत की रचना की प्रेरणा दी। उसी तरह मधुर मन्दाक्रान्ता में वर्णन–सौन्दर्य ने रवीन्द्रनाथ ठाकुर में अदम्य सृजनात्मक शक्ति भर दी जिसके फलस्वरूप उन्होंने 'मानसी' में मेघदूत, 'चैताली' और 'विचित्र प्रबन्ध' में नव वर्षा की रचना कर 'लिपिका' में 'मेघदूत' और 'प्राचीन साहित्य में मेघदूत' नामक लेख की रचना कर डाली। इनसे अतिरिक्त उन की अन्य रचनाओं में भी मेघदूत का प्रभाव है। उनमें 'पुनश्च' का विच्छेद, 'शेष सप्तक' की ३८० वीं कविता, उसी के परिशिष्ट का यक्ष, 'सन्हाई' का यक्ष, एवं 'पश्चिम यात्रिर डायरी' का मेघदूत प्रसंग उल्लेखनीय है।

यहां यह कहना प्रकरणासंगत नहीं होगा कि रवीन्द्रनाथ को सौन्दर्य और लोक कल्याण संग्रह में कभी अन्तर्विरोध नहीं लगा। उनकी दृष्टि में सौन्दर्य लोकसंग्रह का ही मूर्त रूप है। उन्होंने कालिदास की कृतियों में यही पाया। वे लिखते हैं– कालिदास वसन्त की दक्षिणी बयार को दूत बना सकते थे। पर उन्होंने मेघ को ही चुना जोकि अनेक सम्भावनाओं से भरा है और समृद्धि का देने वाला है। मेघ के दूत के रूप में चयन में उसकी भरपूर उदारता ही कारण बनी। लोक संग्रहरहित सौन्दर्य रवीन्द्रनाथ को स्वीकार्य नहीं था। यही स्थिति कालिदास की भी थी।

हर प्रसाद शास्त्री के अनुसार प्रत्येक अचेतन पदार्थ मेघदूत में चेतन बन गया है। मेघ, तमगिरि, आम्रकूट, नर्मदा, वेत्रवती, गम्भीरा, निर्विन्ध्या, गन्धवती– सभी के सभी की कालिदास की कृति में सजीव हो उठे हैं। कालिदास ने सभी स्थानों पर उनकी जीवंतता, विमोदप्रियता और उदारता को चित्रित किया है। ये सभी के सभी का मेघ के साथ गहरा प्रेम है। मेघ यक्ष की आत्मा है और यह आत्मा ही वादियों और पहाड़ों पर तिर रही है। जो भी उसे मिलता है मेघ उसे अपने घेरे में ले लेता है और अपने में उसे निःस्वार्थ भाव और अत्यन्त आत्मीयता से अपने में समाविष्ट कर लेता है।

सीमित और एक विशेष रूपरेखा का प्रेम जो भौतिक सुख तक सिमटा रहता है रवीन्द्रनाथ ठाकुर की अनेक कविताओं में अनन्तता में परिवर्तित हुआ दृष्टिगोचर होता है। निम्नलिखित पंक्तियों में रवीन्द्रनाथ ठाकुर की मेघदूत परक दृष्टि की झलक हमें मिलती है–

मेघदूत उड़े वाले जावार विरह
दुःख भर पडलना तार धरे
सेइ विरहे व्यथार उपर मुक्ति हरछे जाइ
से दिनकर पृथ्वी जेगे उठि चिलो
उच्छल भरने, उद्वेल नदी स्रोते
मुखोदितो बन हिल्लोके
तार संगे दुले दुलो उठे दो
मन्दाक्रान्ता छन्दे विरहिर वाणी।।

रवीन्द्रनाथ ने मेघदूत का अनुवाद नहीं किया, न ही इसका कोई दूसरा पाठ ही तैयार किया, न ही इसके किसी अंश की प्रतिलिपि ही की। एक सच्चे भारतीय की तरह वह कालिदास के मुग्ध अनुयायियों में से थे, मेघदूत के एक सच्चे समर्थक। बदले में मेघदूत ने उनके मन को अनवद्य सौन्दर्य और शान्त सुख से भर दिया। उनकी कृतियों मेघदूत की प्रस्तुति अनेक रंगों में हुई है।

मेघदूत की तरह कुमार सम्भव और अभिज्ञान शाकुन्तलम् का भी कालिदास पर पर्याप्त प्रभाव हैं। उनके 'प्राचीन साहित्य' में दो महत्त्वपूर्ण लेख हैं– कुमारसम्भव तथा शाकुन्तलम् २. शाकुन्तला। कालिदास की कृतियों में प्रेम और जीवन का जैसा वर्णन हुआ है उसके बारे में रवीन्द्रनाथ का कहना है–

यह देखा जा सकता है कि कुमारसम्भव और अभिज्ञान शाकुन्तल का आधारभूत कथानक एक सा ही है। दोनों ही में महाकवि ने यह बतलाया है कि जिसे सम्मोहन से नहीं प्राप्त किया जाा सकता उसे तप और निःस्वार्थ भावना से प्राप्त किया जा सकता है।

अपनी समीक्षात्मक 'कालिदास' में जी. सी. काल ने लिखा है–

"यद्यपि कथा–नायकों के जीवन दैवी या अतिमानवीय पक्ष हैं, तो भी दिलीप और सुदक्षिणा के द्वारा पुत्र–प्राप्ति के लिये उठाये गये सभी कष्ट, रघु का बाल्यकाल, अज का प्रेम और शोक, भरत का भ्रातृप्रेम

और आत्मोत्सर्ग, राम और सीता का दाम्पत्य प्रेम, –ये सब हमारे हृदय के तार झनझना जाते हैं। स्थिति यह है कि मानव जीवन और उसकी इच्छाओं–आकांक्षाओं का चित्रण आदर्श आचरण और चरित्र से अनुप्राणित हैं : लोभ से दूर, आसुरी शक्तियों प्रतिरोध में देवताओं की भी सहायता करने वाले न्याय–प्रिय राजा, तपश्चर्या और धार्मिक अनुष्ठानों में लीन, जनता ने आध्यात्मिक और नैतिक कल्याण के संरक्षक ऋषि–महर्षि।

यद्यपि रवीन्द्रनाथ ने जिन पात्रों की रचना की है उनकी आधुनिक जीवन की जटिल पृष्टभूमि है तो भी उनमें और कालिदास के पात्रों में आश्चर्यजनक समानता है। कालिदास के पात्रों का उसके प्रति इसी तरह का आकर्षण है। उनका उपन्यास 'भलंछ' इस दृष्टि से विशेष महत्त्वपूर्ण है। उसमें प्रकृति प्रेमी आदित्य एक स्थान पर कहता है– इस अवधि में कन्या के मात्र एक बार के पादस्पर्श से अशोक पादप में फूल खिल उठते हैं। उसकी मुखमदिरा के कुल्ला करने से बकुल में पुष्पोन्मेष हो जाता है। कालिदास का काल मेरे उद्यान में उभर आया है।

प्राचीन कवि ने यह स्वीकार नहीं किया कि प्रेम का उद्देश्य प्रेम है। उसके अनुसार उसका लक्ष्य सभी का कल्याण है। कालिदास को दो विषमलिंगीजनों में एक दूसरे के साथ प्यार सुन्दर नहीं लगता। वह दो व्यक्तियों तक सीमित जो है। इससे सर्वसामान्य का कल्याण नहीं होता, इससे पूरे संसार का भला नहीं होता। यही दृष्टि प्रेम के प्रति रवीन्द्रनाथ की भी है– जैसा कि उनकी निम्नलिखित पंक्तियों से स्पष्ट है–

निरासक्त निराकांश ध्यानातीत महायोगीश्वर
के मेने दिलेन धरा सुकोमल दुर्बल सुन्दर
बद्धेर आकर्षण, किच्छु नहीं चाहि जाए
तिनि केनु चाहिलेन भालोबासिलेन निर्बिकार
परिलेन परिणय पाश

रवीन्द्रनाथ ठाकुर कालिदास को बहुत चाहते थे। वे उनके सर्वाधिक प्रेरणास्रोत थे।

जहां उनकी अन्य कृतियों की चर्चा की जा चुकी है। सम्प्रति के अभिज्ञान शाकुन्तल के विशेष सन्दर्भ में कुछ कहने की इच्छा है। अपनी प्रारम्भिक काल की एक कृति 'बनफूल के नामपत्र' में रवीन्द्रनाथ ने अभिज्ञान शाकुन्तल से निम्नलिखित पंक्ति उद्धृत की है– अनाघ्रातं पुष्पं किसलयमलूनं कररुहैः। हिमालय की तलहटी में जंगल से घिरी सूनी एक झोंपड़ी में कमला अपने पिता के साथ रहती थी। झोंपड़ी का वर्णन रवीन्द्रनाथ ने इन शब्दों में किया है–

कुटीर कर तटिनीर तीरे
तरुपत्र छाये पादपेर गाये गाये
दुबये चरणदेश स्रोतस्विनी नीरे ?

झोंपड़ी का वर्णन कालिदास के कण्याश्रम के वर्णन से कमला के अपनी झोंपड़ी से जहां उसने अपना बिताया था से प्रस्थान का शकुन्तला के कण्याश्रम से पतिगृह के लिये प्रस्थान से है। कमला की

तरह कवि ~~कहिनी की~~ नलिनी भी झोंपड़ी में रहने वाली, (कुटरवासिनी) हैं। उसका भी पेड़–पौधों, झाड़ियों, पक्षिओं और पशुओं से भावनात्मक लगाव है।

कालिदास का प्रभाव रवीन्द्रनाथ ठाकुर के उपन्यासों पर भी है। 'छोखेर बलि' में इसे स्पष्ट देखा जा सकता है। यदि हम 'छोखेर बलि' को उनके दो लेख 'कुमारसम्भव ओ शाकुन्तल' और 'शाकुन्तल' से मिला कर देखें तो यह बात बहुत खुल कर सामने आती है कि वे (रवीन्द्रनाथ ठाकुर) आज के प्रेम प्रसंगों जटिलता को परम्परागत भारतीय दृष्टिकोण और कालिदास की शैली से देखते थे।

उपसंहार

यद्यपि रवीन्द्रनाथ ठाकुर उपनिवेशवादी हवा में सांस ले रहे थे तो भी उनका लगाव पाश्चात्य साहित्य से कभी नहीं रहा। अंग्रेज़ी साहित्य का उनका गहरा अध्ययन था पर उनकी रुचि भारतीय वाङ्मय में ही थी। जहां तक उनके कालिदास को पसन्द करने या उनसे प्रभावित होने की बात है, उसके बारे में दृढ़तापूर्वक ~~यह~~ कहा जा सकता है कि रवीन्द्रनाथ ठाकुर भारतीय परम्परा के रचनाकार थे और अपने पूर्ववर्ती रचनाकारों से जिनमें कालिदास भी शामिल हैं, प्रभावित थे। कालिदास की स्थिति तो यह थी कि वे अपने को उनका अवतार ही मानते थे।

HIMALAYA THE SACRED MOUNTAIN OF INDIA: THE DEVOTIONAL JOURNEYS

Satya Vrat Shastri

Indian tradition invests mountains in line with other objects of nature like trees, rivers, lakes, and even cities and towns with divinity. A celebrated Sanskrit poet who can easily be termed as the National Poet of India begins his immortal classic poem the *Kumarasambhava* with a description of the Himalaya, the king of mountains which he calls Devatatma, of the divine form. Lord Krsna in the *Bhagavadgita* calls the Himalaya to be his form. Mythology invests it with being the father of Parvati, the consort of Siva who practiced penance on it. It was a hub of the many divine and sub-diving being, the Devas, the Kinnars, the Gandharvas and the Siddhas. It was one of its cedar trees, the Devadaru, literary the divine wood, that Siva has adopted as his son whom his consort Parvati herself watered. Any harm coming to it would hurt her as much as it would to her son Skanda. The rubbing of its skin by a wild elephant once had caused her immense pain. To abort this happening again, Siva had posted one of his attendants of the name of Kumbhodara to guard it investing his with a form of lion with the provision for subsistence by feasting on a being straying in that area accidentally.

The mountains being away from the hustle and bustle of the plains served as the resorts to countless sages and seers, ascetics and holy men who resorted to them for engaging in practicing austerities. The mountains served them by providing food through their fruits and roots and water through their numerous springs, cascades, waterfalls, rivulets, streams and rivers. These ascetics and holy men lent sanctity to the places which they chose for their abodes. These places became over period of time places of pilgrimage to which people repaired for spiritual solace and the fulfillment of their wish. The passage of time invested them with many a magical charm. The people felt that they would have what they want by a visit to them.

The mountains not un-often where the scenes of curious natural phenomena which people associated with divinity. If fire would emerge from the crevices of the rocks. and no explanation for it could work and no effort or device could extinguish, it must be the working of some divine agencies, beyond the purview of humans, thought the people. They putup a temple there. Since the flames issuing forth from these and the word for flame is jvala which is feminine the presence of a female deity was assumed to be behind the curious phenomenon. An idol of her was installed in the shrine and worship began to be offered to her. To the shrine given the name Jwalamukhi people throng to pay obeisance. Similarly change in colour of the water issuing forth from a spring could not be a normal phenomenon for the people. It is the Goddess who is doing it. That is the belief of the people. So the place became a place of pilgrimage. The rivers Ganga and Yamuna which are the lifelines for the vast Indo-Gangetic planes and along which the history, tradition, mythology and folklore revolve are not just the rivers. They are divinities. It is only the divine element in them which imparts to them the sacredness that has come to be associated with them. A journey to their places of origin, deep in the Himalaya is the wish of the devout Hindus.

The word commonly used for the pilgrimage in India is Yatra. It is a common belief that a visit to a holy place earns religious merit which is the pre-requisite of salvation. The larger the number of holy places visited, the greater the merit, punya is their feeling. Fired with this millions of men and women set out from their habitats to far off places. In earlier time, the journey had to be performed either on foot or on horse carriage or some other slow moving vehicle. It would take weeks and months to reach the destination. For purposes of safety, people would travel in caravans. Since it would be a period of long absence in which even the return was not certain, there would be moving scenes ion households. Still there used to be glow on the faces of those who would proceed on pilgrimage to places hallowed by tradition. No amount of trials and tribulations would deter them from their resolve. The well-entrenched feeling in them was and still is that "the greater the tribulation, the higher the merits". That is why there are people who do the parikrama, going round the holy places like the Braj area, sanctified according to their belief by the birth and the playful activities, lilas, by Lord Krsna by prostrating all through--prostrating and getting up and prostrating and getting up-- which puts their physical endurance to utmost test. It is a common sight even now to see the endless stream of the Saivita Kanwarias with Kanwars hanging down their shoulders carrying waters from the holy Ganga walking on foot with no shoes to their homes hundreds of miles away. It was this belief which was responsible for a very long time in the non-paving of the road from Katra, the base town, to the Vaishno Devi shrine in Jammu region. It is not tourism; it is pilgrimage has been the thinking. Things, however, are changing now. The place where there was no motorable road, there is a provision for Helicopter service now!

It was because of the consideration of making merit by helping the pilgrims that people and organizations would vie with each other in building inns, dharmasalas or adding rooms to them in the name of their near and dear ones and in providing free meals, lungars or annaksetres and making available the blankets and other necessities during winter time.

With the passage of time, the concept of Yatra has changed. Gone are the days when pilgrims limped long distances with swollen legs and shattered health. Today they can straight drive to temple doors and can still be blessed with a sublime benediction. The gods of the Hindu pantheon chose to dwell in the exotic mountains and the modern approach has made these dwellings easy of excess, as if the gods and the goddesses have come nearer. The ancient belief that "the greater the tribulation, the higher the degree of salvation" is getting replaced with the feeling "the greater the adoration, the higher the degree of salvation". It is now pilgrimage for people of all ages; children, youth and old. They share the fruits of the Yatra equally and return home fully blessed and fulfilled.

Mythology plays not an inconsiderable part in imparting sacredness to some of the places. As the Puranic story goes, Daksa Prajapati, the father of Sati, the consort of Siva, organized a sacrifice to which he invited all the gods but not Siva. Sati wanted to attend the sacrifice but with no invitation Siva was not inclining to do so. Sati differed from him. No invitation is necessary for going to parental home, argued she. Siva allowed her

to go but abstained from attending the sacrifice himself. On coming to her father's house, she found that all the gods had been invited. It was only her husband who had been ignored. There was no seat earmarked for him either. This was too much for Sati who ended her life by jumping into the sacrificial fire. This infuriated Siva who with the charred body of Sati began the Tandava dance, the dance of destruction. In the mean time, one of his attendants Manibhadra destroyed the place of the sacrifice. The gods getting scared of the wrath of Siva approached Bramha who knowing that until the charred body of Sati was destroyed Siva would not regain peace, cut the body with his arrows into parts which fell on the earth leading to the appearance of the most important religious shrines on their places of fall called the Saktipithas. Since the number of organs that fell numbered fifty one, that number of Saktipithas came up on the earth. Quite a few of these Saktipithas like the Naina Devi, Jwalamukhi, Chintpurni, Vajresvari, Rudrakali or Chamunda and Kamakhya Devi are in the mountains and are objects of sacred pilgrimage.

It would be worth while to attempt here the description of the devotional journey to some of the more important and frequently visited of these places with appropriate information about their history, importance and the esteem in which they are held.

<u>**Naina Devi:**</u>

It is mentioned in the Puranic literature specially the *Mahisa Pitha Mahatmya*. The shrine is situated on a ridge about 4000 ft high at a distance of 36 kms. from Kiratpur (in Himachal Pradesh) the nearest town. Earlier the pilgrims had to get down from a bus near a lotus tank called Koulsar or Koulan Wala Toba and climb about 3 kms. to reach the shrine. The pilgrims would have dip in the tank and then start the trek to reach the shrine. Now the distance has been reduced. The bus goes right up to Naina Devi. From Naina Devi bus stand one has to pass by the houses of priests. Their habitat is called Naina Devi Nagar. From there one has to clime 360 steps to reach the shrine. One the way the pilgrims have to pass through seven gates with each gate supervised by a godly image in attendance to the main gate. On entering the temple vicinity one comes across first the idol of Ganesa and Hanuman. To the left side of the main shrine is the figure of Kalabhairava popularly called Kshetrapala. In front of the main temple is a large Peepul tree with the most revered place of Brahmapindi stone slab at its roots without the glimpse of which the pilgrimage is considered incomplete. The Pradaksina, the circumambulation of the deity leads to a sacrificial pit, a Havana Kunda which is said to be endowed with miraculous powers. If one were to perform the sacrifice, *yajna*, in it with pure heart, one, as per the prevalent belief, is sure to have his wish fulfilled. Further, all the pouring in the Havana Kunda gets immersed in it with nothing visible outside. Tons and tons of sacrificial material have been poured in to it with nothing of it left in it. Guru Gobind Singh, the Tenth Sikh Guru, is said to have performed the sacrifice there with one and a quarter mounds of sacrificial material achieving thereby miraculous powers and a divine sword.

The name of the deity and the place nearby the shrine owe themselves to a cowherd named Naina who discovered the image of the deity on top of the hill where one of his cows regularly yielded milk on it.

Jwalamukhi:

This shrine is situated at the side of Kangra Hamirpur Road, in the valley of Beas, almost 38 Kms. from Kangra in Himachal Pradesh. With a flight of several steps, one can reach the interior of the shrine with consists of a square pit of almost 3 cubic ft. from crevices from which at several places flames emerge. There is no image in the shrine.It is only but the emerging flames that are worshipped as the fiery mouth of the goddess.

The shrine is situated in the region called Jalandhara Tirtha. According to a legend Jalandhara was the name of a demon which was so powerful as to cover the whole region with his body that nobody could withstand. The residents of the area were so scared of him that they prayed for his death. Lord Siva came to their rescue. His body was buried under the earth. His mouth was underneath the pit from which issue forth the flame. The roof of the shrine is simple but its domes are gilded, the gold for which was donated by the Sikh ruler Maharaja Ranjit Singh in 1815 AD.

In fact, it is not one temple but a complex of a number of them such as Kalabhairava, Santoshi Mata, Radha Krishna and the ten forms of Durga, the Dasamahavidyas.

Vaishno Devi:

For the pilgrimage to Vaishno Devi shrine one has first to reach Jammu Tawi, the winter capital of the state of Jammu and Kashmir. From there one has to proceed to Katra , the base town by road for a 14 mile trek to the shrine. The first strop on the way is Ban Ganga, a small river. On crossing it one comes up to another stop called Charana Paduka. The climb continues until one reaches Adh Kumari. It is at this stop. that the Garbha Gupha, the uterine cave is located. The cave is so formed as to give the appearance of the womb. Both the entry into it and exit from it are not easy.. One has to turn and twist once body to do so. There is a temple dedicated to Adh Kumari where pilgrims offer worship. There is no pucca motorable road from Katra to Vaishno Devi. It is a rough kuchcha path that winds upward. One has to cover the distance either on foot or on the ponies or the pithus in sack cloths of the porters (this is for children). From Adh Kumari it is steep climb for a distance from where there is a descent which leads to the shrine called Bhawan or Durbar which has rest houses for pilgrims and shops for offerings for the deity like coconut, the white silvery coronet called chatra, the red scarf and so on. The shrine is located inside a cave with a small opening with water in it that one has to wade through. The deity is in the Pindi form, a symbolic stone. There is such a rush of pilgrims all the time that one considers oneself lucky if one has a chance to have the darsana, the full view of the deity. All through the trek up and down, the pilgrims sing the hymns, prayers for the deity called in the local parlance "Bhentas" and chant aloud in unison Jai Mata Di, victory to the mother and Jai Ma Ambe Jai Jagadambe, victory to Mother, the victory to the Mother of the Universe. The general belief is that only one whom the

mother invites can come to see her. That is why the pilgrims sing in chorus chitthiyan likh likh ke bulandi, she calls the devotee by sending letters (of invitation). Is Siddhatirtha, the holiest of the holy places. The faith of the people about it is that one has one's wish fulfilled by a pilgrimage to it. That is why with every passing year the number of pilgrims continues to rise. During the Navaratra period, the Nine Nights specially dedicated to the worship of the Mother Goddess in October it reaches unmanageable proportions and has to be regulated at the base station of Katra where the numbers of pilgrims allowed to proceed to the shrine has to match the number of those returning from it leading to considerable wait for those intending to visit it. Earlier, the route to Vaishno Devi shrine passed through Bhairon ki Ghati which had a steep climb and was difficult of access but now a new route has come up which bypasses it. There is however popular belief that the pilgrimage to Vaishno Devi is not complete without offer of worship at Bhairon temple in the Ghati. So many people while returning from the shrine come down via the Ghati.

The legend about Vaishno Devi is that more than 700 years back Vaishno Devi, a devotee of Lord Vishnu, used to pray to Lord Rama and had taken a vow of celibacy. Bhairon Nath, a Tantrik (Demon-God) tried to see her. Using his Tantrik powers he was able to see her proceeding towards the Trikuta hill and chased her. Vaishno Devi felt thirsty at Ban Ganga and shot an arrow into the earth from where water gushed out. Charan Paduka is the place where Vaishno Devi rested. In the cave of Adh Kumari she meditated. It took nine months for Bhairo Nath to locate her. That is why the cave is known as Garbha Joon. Vaishno Devi blasted an opening at the other end of the cave with her trident when Bhairon Nath located her.

On arrival at the Holy Cave, at the Durbar, Vaishno Devi assumed the form of Mahakali and severed Bhairon Nath's head which was flung up the mountain with the force of the blow and fell at the place where Bhairon temple is now located. The boulder at the mouth of the holy cave is the petrified torso of Bhairon Nath who was granted divine forgiveness by the benevolent Mother in his dying moment.

Holy places in the Kashmir Valley:

Coming to the Kashmir valley, in the J & K State, a point that needs special mention is that there is hardly a river, a spring, or hill-side there which is not sacred to the Hindus. Except the Tula Mula spring which is in a swamp the other holy places underline the love of the Hindus for scenery and serenity. Most of the tirthas, holy places in the valley are surrounded by lovely objects. A beautiful spring of clear water overshadowed by splendid shady trees, a magnificent mountain torrent or a sequestered glade are the accompaniments of the holy places where the Hindu bathes and offers his gifts of flowers and rice. The Kashmiri Pandit community is divided into three groups on the basis of the adherence of the three Mother Goddesses Kheer Bhawani, Sharika and Jwala. Some have the first as the family deity, some the second and some the third. Each one of them has a Pitha, a temple dedicated to her. The description of these is as under:

Kheer Bhawani:

It is devoted to the manifestation of Shakti. The shrine is located 22 kms. from Srinagar, the capital of J & K state. In the Gandarbal tehsil of the district of Srinagar by theside of a spring. The principal deity is the Ragnyia Devi, an incarnation of Goddess Durga on the back of a lion with instruments of offence and defence. Under the canopy of the Chinar trees by the side of the said spring. During the 8th day of the bright fortnight of the moon Havana is performed in the shrine for the peace of the word and the prosperity of mankind. One of the peculiarities of Kheer Bhawani, is that the devotees have to abstain from meat on the day they visit her. Offerings to her are sugar, milk rice and flowers.

The road leading to Kheer Bhawani has a spiritual significance. It passes through Vicharnag, the place of discrimination, TYngalbal, the hill of burning charcoals, Kavan-var the fire of cremation, Amar-her, the immortal staircase and Anchar Lake, the lake of righteousness.

An old Sanskrit text the Bhrngisa Samhita carries a chapter in called the Rajnipradurbhava, the appearance of the Queen, the Devi (the present Kashmirian name for the goddess is Ragnyi Devi; Ragnyini could be Sanskrit Rajni, the Queen) which gives a description of the temple. Ravana, the demon king of Lanka worshipped the Mother Goddess Bhavani to gain for himself unlimited power. For this he performed hard austerioties, *tapas* moved by which the Goddess blessed him with many boons. The demon soon began to lead a life of luxury. He abducted Sita and prepared himself for battle with Rama. The Goddess asked Hanuman to take her away somewhere. He took her to Satisar, the Kashmir valley and installed her in the Tula Mula villageThe Brahmins of Tula Mula, as per the *Rajatarangini* were endowed with great spiritual powers. For quite some time this important *tirtha* remained submerged in flood waters and was rediscovered by one Shrikrishna Pandit who had a vision wherein a *deva*, an angel told him of a spring. On a query as how he was to reach there. The *deva* pointed out that he was to travel in a boat up to Shadipore from where a serpent would guide him. He should follow it. At a place the serpent would jump into water and that would be the place where the spring would be. Shrikrishna Pandit did as he had been told. On reaching Shadipore he saw a serpent swimming on the swamp. He followed it in the boat. The serpent halted at a place. Shrikrishna Pandit had a long stick dug in there. The serpent then took an oddly rectangular turn. The area covered by it was marked by Pandit by the fixture of the sticks. That was the place where the spring was. Shrikrishna Pandit did *puja* there. In course of time the place became very popular and turned into an important place of pilgrimage.

At the end of the *puja* a piece of birch bark was seen floating over the water of the spring. Shrikrishna Pandit took it up and found a sloka, verse, written on it. The sloka read: I make obeisance that one goddess who, having taken up the position of the Supreme God is the Queen in reality, whose form is made of light and is adorned by the (luster of the twelve suns, who cannot be observed through senses, who is seated on a throne and is wrapped with serpents."Shrikrishna Pandit composed a poem of as many stanzas as there were letters in the sloka. The poem is called Rajnistotra. As time passed a beautiful marble temple was constructed in the centre of the spring by the Dogra rulers. The spring

changes colours from time to time, the only one of the springs in India to do so The colour sometimes gets rosy red, sometime slight green, sometimes lemon yellow, sometimes milky white. There is no definite period for the change of colour. Any shade of black colour is taken to be a portent of some calamity or misfortune. It is said that when militancy erupted in Kashmir the colour of the spring had turned murky.
The spring is shaped like Om in the Sharada script. Bubbles arising out of its water form three lines round the islet, not regularly complete but a part here and a part there, though in perfect order. These lines are said to be the *dvara* of the *chakra*.
Swami Vivekananda had visited the Kheer Bhawani. During his seven day stay there he had worshipped the Devi, performed *homa* (the sacrifice) and made an offering daily of one mound (approximately 35 Kg. o) of Kheer, a preparation of condensed milk with almonds and raisins. It is because of this that the shrine came to have the name Kheer (pronounced in Kashmiri as Sheer) Bhawani.

It was during his stay the Kheer Bhawani that the Swami had a powerful vision of the Goddess. One day while worshipping the thought arose in the Swami's mind : Mother Bhawani has been manifesting her presence for untold years. The Mohammedans came and destroyed her temple, yet the people of the place did nothing to protect her. Alas! If I were then living, I could never have borne silently."At this point her the voice of the Mother saying " It was because of her desire that the Mohammedans destroyed the temple: It is my desire that I should live in a dilapidated temple. Otherwise can I not erect a seven-storeyed temple of gold here if I like?"Since hearing this Divine Voice....the idea of building Maths etc. I have given up. Mother wills, so will it be". It was at Kheer Bhawani that the Swami had the self-realization. From there he went back to Calcutta and shortly thereafter gave up his mortal frame.

Hari Parbat

Hari Parbat (the hill of Sharika) situated at the periphery of Srinagar city is an ancient and one of the holiest places of Kashmir. It is the abode of Mahashakti, the Divine Mother Jagadambika Sharika Bhagavati, also known as Mahatripurasundari (locally called as Hari). The eighteen-armed Goddess Sharika is regarded ass the Presiding deity (Ista-Devi) of Srinagar city. The Goddesss is the manifestation of the foremost deity and Supreme Mother of the Universe—the Goddess Durga. The Goddess is represented by a Svayambhū Śhrīchakra, also called Mahāshrīyantra which consists of circulkar mystic impressions and triangular patterns with a dot (Bindu) in the centre.The Shrichakra engraved on a vertical holy rock at the middle of the western face of Hari Parbat.

The rock smeared with a paste of Sindoor, lead oxide of red colour is decorated with silver foils and fresh flowers. The deity is known as Śrīcakreśvari. The shrine can be approached from Deviangan by a flight of chiseled stones, numbering one hundred and eleven It is perhaps due to the Goddess Śrīcakra that Srinagar, the capital city of J.& K. State is said to have derived its name

Jawala

Situated in the small village of Khrew on the east of Zabarwan hills and about 20 Kms.. Away from Srinagar, Jwala is venerated as one of the aspects of Shakti. According to Kalhana the village was known as Khaduvi in ancient times. Above the village a Svayambhu Chakra, a mystical diagram had been drawn which has faded away with the passage of time now.

The shrine of Jwala was constructed by Dr. Bal Krishna in the 18th Cen. It is perched oin the top of 200 ft. high hillock of the Zabarwan range and is approachable by a flight of 360 Devri stone steps with more than a dozen landings. The octagonal temple rests on an 18 ft. high base. The sanctum sanctorum is an 8x8 ft. square shaped structure. A six ft. black stone image is placed there. It is said that the image had turned black due to the occasional flames that had sparked there from time to time.

Now a description of other important places of pilgrimage in the Kashmir valley ;

Shankaracharya Hill:

The second great pilgrimage centre in J & K State for Hindus is the Shankaracharya temple at Srinagar. Perched on a hillock it is believed to have been constructed in the 8th century A.D. The Rajtarangini of Kalhana records its construction by one Gopaditya in 371 B.C. It was called Gopa Hill after him. According to some historians, it was renovated thrice. People from different places visit the shrine and make it a point to pay obeisance there, particularly during Siva Ratri which is the main festival there. According to a legend its top was named Takht-e-Suleman. According to another legend, it was named Shankaracharya after the South Indian saint of that name who had visited the valley and had been blessed by the Mother Goddess at the foot hill. From the upper level of the temple one can have a panoramic view of Srinagar, the Dal Lake and its surroundings. One has to climb stairs constructed by Maharaja Gulab Singh of Kashmir in 1925 A.D. from the main road to reach the temple. During the Jyestha and Asadha. June-July, months according to indigenous calendar the devotees pay their obeisance after taking a dip in a spring nearby.

Muttan:

The third prominent centre of pilgrimage in J&K State is Muttan or Bhawan spring about one and half miles from the ancient Martand temple, the Sun temple 4 miles to the north of Acchabal, the ancient Aksabala, noted for its excellent spring which is said to have been built by King Ramadeva (3005-2936 B.C.). During certain months in each Hindu Leap Year pilgrims perform here the Shradha, the obsequial offerings to their deceased relatives.

Amar Nath Cave:

The fourth and certainly the most famous Hindu pilgrimage is the pilgrimage to the cave of Amar Nath. Since it involves climb to lofty heights it is limited to the summer month of June to August. There are two roots for reaching it, one through Baltal Lake and the other, through Pahalgam, the letter in use generally. The Yatra, the pilgrimage starts from there which is joined by all, ascetics and laymen. The Govt. of J&K State makes necessary arrangements during its course. At every halt, it provides shelters with all the required facilities. From Pahalgam, 720 ft to Amar Nath cave the first stop is at Chandan Wari, 9500 ft which is a bridge of glacier over a river which the pilgrims have to cross. Since it is slippery they have to be equipped with kind of walking sticks called 'Ballam' in local language which has pointed iron edge at the bottom to be dug into snow and the wide handle for firm grip. It is a 3 miles glacier. After crossing it the group of pilgrims arrives at a place called Pissughati which with its steep slopes is rather dangerous. From Pissughati to Sheshanaga, 11750 ft it is the trek of 8 kms. From there it is a trek of 14 kms to Panchatarani, 12000 ft, which has a very wide lake with ice-cold water which five rivers disgorge into it. From there it is just a trek of 6 kms. to reach the final destination of Amar Nath cave, 12729 ft. which has the most fascinating spectacle of the massive ice Siva Lingam which comes up by itself and a pair of pigeon that inhabit the cave, since nobody knows when. To the wish-fulfilling Lingam the pilgrims offer prayers and return via the same route with a sense of fulfillment, braving the biting cold specially the *sadhus* ascetics among them who are either bare-bodied or have scanty clothing.

About the Amarnath Cave there are two legends. According to the *Bhrngisa Samhita* theMahakala approached the devatas, the deities and told them that they would have to die. Troubled with this they went to Lord Siva bestowed upon them the water of immortality. After the deities had left, Siva resumed his devotional abstractions and when he was sought again by them, threy could not find him. They were therefore in great distress and entreated him to show himself.Siva appeared in the form of the ice lingaand hence began the pilgrimage to Amarnath or Amaresvara.
According to another legend Siva's consort Parvati was eager to learn the secrets of immortalitySiva while moving over the Himalayas rested in a cave and revealed the secrets to her and got himself transformed into the Ice Linga. A pair of pigeons overhesard Siva's discourse on immortality and got immortalized. It is this pair which is seen in the cave now.
According to the Bhrngisa Samhita a person who bathes in the waters of the Amaravati and observes ablutions along the traditional route to Amarnath gets as much merit, *punya* as one would by performing the Asvamedha sacrifice.

Places of Pilgrimage of Uttaranchal:

Since the Himalayas form one of the biggest and thelongest of the mountain ranges of the world --Kalidasa describes it as the 'measuring rod of the earth', *sthitah prthivya iva manadandah* (*Kumarasambhava*, I 1) it is dotted with places of pilgrimage. Like the State of Jammu and Kashmir, the newly created State of Uttaranchal has a number of them, a description of some of the more prominent of them is given below:

A devout Hindu nurtures the desire in him to visit four places in his life-time which are designated by scriptures as the most holy ones, the Dhamans (the abodes of the Gods), they find reference in as early a work as the *Mahabharata* and the Puranas. The great savant Adi Shankaracharya established his monastic centers in them. These four Dhamans are: the Vishnu temple at Badrinath in the North, Krsna temple in Puri in the East, Krsna temple at Dwarka in the West and the Siva temple at Rameswaram in the South, collectively called Char-Dham, the four Dhamans. Of these the first, Badrinath is in the Himalaya. It is approachable by different routes but the most common one followed to reach it is through Hardwar and Rishikesh.

Badrinath and Kedarnath

Perched above the Alakananda river, a head stream of the river Ganga its elevation is 10248 ft. Because of the extreme cold, the shrine is open only in summer months. With the first snow fall the statue of Visnu in Padmasana posture is covered with thick blanket, the temple is locked and the priests move down to the town of Joshimath for the winter. The Buddhist architectural influence in the shrine shows that it has been venerated even by the Buddhists. Just adjacent to the shrine is a hot spring called Taptakunda wherein pilgrims take bath before offering worship at the shrine.

The pilgrimage to Badrinath starts from Rishikesh which is 24 kms from the famous pilgrimage centre of Hardwar. It is a motorable road now up to Kedarnath which is at an altitude of 3583 ft and is at a distance of 223 km from there. It has a temple dedicated to Lord Siva which is magnificent in style and architecture and believed to have come up more than a 1000 years back with a Mandapa and Garbhagriha, the inner sanctuary. In the Mandapa right in front of the Siva Pinda is the figure of Nandi, the bull which is Siva's vehicle. Each day hundreds of devotees visit the temple and have the darshana of the Lord and offer Puja. The Puja timings are morning and evening. Morning Puja is called Nirman Darshana when the Siva Pinda is worshipped in natural form. The evening Puja is called Shringar Darshana when the Siva Pinda is adorned with ornaments and flowers. There is an interesting legend connected with it. After the massacre in the Kurukshetra battle, the Pandavas set out to Varanasi to pray to Lord Siva to absolve them of the sin of killing their kith and kin. The Lord unwilling to give the darshana, came away from Varanasi and lived incognito in Guptakashi (a sacred place en route to Kedarnath and Badrinath from Rishikesh). He assumed the form of a bull and began grazing in a herd of cattle but could not escape the notice of Bhima who stretched his legs under which passed all the animals but not the bull who sank into the earth with his hump only coming in the hands of Bhima. The determination of the Pandavas to have His darshana pleased the Lord who gave them the darshana and asked them to worship the hump. It is this which is worshipped in the conical Pinda form in the temple.

The Samadhi of Adi Shankaracharya is located at the back of the Kedarnath temple.

For making to Badrinath from Kedarnath one has to return to Kunda where the road bifurcates into two, one via Rudra Prayag and other via Chopta. The roads meet at Chamoli. The routes are:

Route I: Kunda – Rudraporayag –Chamoli- Badrinath (243 kms)

Route II: Kund - Chopta – Badrinath – Chamoli – Badrinath (230 kms)

Route I going to Alaknanda valley is the main road from Rishikesh to Badrinath. It is the crowded road with not much of scenic view. Route II passes through lush green meadows and forests of Chopta regions.

Gangotri and Yamunotri:

The two rivers the Ganga and Yamuna are invested with divinity in India. The former was brought by Bhagiratha, a scion of the Iksvaku dynasty from the matted hair of Lord Siva through hard penance; the latter was the scene of the playful activity of Lord Krsna. The pilgrimage to their sources called Gangotri and Yamunotri in the Himalaya in Uttarakhanda is deeply coveted by the devout Hindus.

In the midst of giant Devadaru trees and Conifers nestles the tiny settlement of Gangotri, the place from where Ganga makes its appearance. From Gomukh to Dev Prayag, it is known as Bhagirathi but at Gangotri it is Ganga. On the right bank of the river is the holy temple of Ganga and on the left bank are the Dharmasalas and Ashramas. The temple of Ganga was originally constructed by Gorakha Amar Singh Thapa of Nepal. Like Yamunotri, Gangotri temple opens every year on the auspicious day of Aksayatritiya which normally falls in the last week of April or the first week of May and closes on the day of Diwali. The opening and closing are accompanied with special Puja.

For the source of the Ganga one has to go beyond Gangotri, first to Gourikunda which is the place where Ganga is supposed to have descended from the matted hair of Lord Siva. Kunda means receptacle. After twirling and whirling she finds her way out of the Kunda to flow in a stream. From Gourikunda the next track is up to Dev Ghat which is across the Kedar Ganga, a small stream which meets Bhagirathi at Gangotri. The Dev Ghat is a group of peaks which consist of Ganga Mandir, the Siva Linga, the Brahma and the Shankaracharya. From Dev Ghat, one has to go to Gomukh. Before arriving there, one has to pass to a little place called Bhojvasa, a forest of Bhurja Patra trees. Almost 16 kms North-East of Gangotri, Gomukh is the recognized source of the Ganga. The stream is forceful there which rushes out of the Gomukh snout.

The route to Gangotri, as is the case with Yamunotri, has Rishikesh as the base station. Up to Dharasu, 120 kms from Rishikesh it is common for both Gangotri and Yamunotri. For going to Yamunotri, one has to pass through Brahmakhal, Barkot, Sayanachatti, Hanumanchatti, Phoolchatti and Janakibaichatti. Up to Hanumanchatti a distance of 209 kms it is a motorable raod. From Hanumanchatti to Yamunotri at an altitude of 3323 ft it is a 13 kms track. For going to Gangotri one has to take a turn from Dharasu and pass through Uttarkashi, Gangori, Manori, Bhatwari, Gangnani, Sukhi, Jhala, Harsil and Lanka. It is possible for pilgrims to drive straight to Gangotri with the highest bridge of the earth at Jahnavi, a tributary of Bhagirathi inaugurated in June 1985.

From Hanumanchatti to Yamunotri, it is a track of 7 kms, Janakibaichatti is the last halting place on the Yamunotri route. It is the popular chatti for the same day return from Yamunotri where on account of extremely limited accommodation pilgrims have to return for night halt.

Close to the Yamunotri temple are a few hot water springs of which Surya Kunda is the most important. Near it is a slab of stone known as Divya Shila, the divine stone which is worshipped before Puja is offered to Yamuna.

This in brief is an account of devotional journeys in the Himalayas, the most sacred of the mountains of India, which have provided spiritual bliss and solace to countless Hindus from the earliest time to the present day and, as their faith is unshaken, will continue to do so for all time.

Karunā as a Creative Principle in Buddhism

- Usha Satyavrat

Religion is a matter of experience, it cannot be entirely theoretical. Although every religion has a ceremonial aspect yet religion in its true sense is actually a direct awareness of the world of values. The rites and ceremonies are often nothing but indirect methods to prove the importance of these basic values. The culture of a country is reflected in its religion and that of India is no exception. Each civilization has its own pivot, i.e. ancient Greece was devoted to art and ancient Rome was committed to politics. If compare these civilizations with that of India we find that the civilization having their feet on secularism have faded into oblivion while Indian civilization stood undaunted weathering many a fierce storm of changed political and religious atmosphere, because here foundations are the eternal values of philosophy and moral code, and not the sifting sands of pseudo secularism. There came a succession of spiritual leaders who are the true bearers of culture, which is a synthesis of sweet compassion and truth. Sweetness is what expresses itself as universal love and truth is what is called spiritual enlightenment. Their call is not meant for any particular seat or school but for the whole of humanity. Their message and teachings are not for a particular time or place, but for the entire world and eternity.

Buddha and Buddhism are the perfection of love compassion. In fact the nine virtues of Lord Buddha are "itipi so bhagavā archam sammasambaddho vijjadaranasampanno sugato lokavidu anuttaro purisadammasārathi sattha devamanussānaṁ buddho bhagavāti" i.e. the exalted one, the accomplished destroyer of defilments, a Buddha perfected by himself, complete in clear knowledge and compassionate conduct, supremely good in presence and in destiny, the knower of world, incomparable master of men to be tamed, the teacher of celestials and men, the awakener, and the Lord by skilful means apportioning Dhammas.

There is another method of summing up the cirtues of Buddha. This is to classify them with the three categories, that is to say, the virtues of wisdom, of purity and of compassion. The nine epithets above may be included under these three great virtues as follows:

Wisdom and purity	"Accomplished destroyer of defilements"
Wisdom	"A Buddha perfected by himself (sammassambuddha) the knower of the world's (lokavidu)"
Wisdom and compassion	"Complete in clear knowledge and compassionate conduct (vijjacaranasampanno) the awakened and awakener (Buddho) the Lord by skilful means apportioning Dhamma"
Compassion	"Supremely good in presence and in destiny (sugato) incomparable master of men to be tamed (anuttaro purisadammasārathi) the teacher of celestials and men (sattha devamanussānam)

Buddha believes that the perfection of loving-compassion and thought is the key to enter into the world of emancipation. He once says to Sumedha to fulfil the perfection of loving compassion. He ordains "O wise Sumedha - be of the same frame of mind towards those who are well and ill disposed towards you. As water extends the coolness equally alike to both the wicked and the virtuous, you too remain with the same frame of mind, with thoughts of love towards all creatures and become a Buddha. Reflecting thus he firmly resolved on the perfection of loving-compassion. The following anecdote reveals the essential points in the perfection of the loving-compassion.

At one time the exalted one was staying at Sāvatthi, in Prince Jetas Grove in the park of Anathapindika. Then the exalted one spoke thus to the Bhikkhus – "When the heart's deliverance of loving-compassion is made use of , developed, made much of, used as one's vehicle, used as one's foundation, established, consolidated and properly managed then eleven advantages can be expected. These are : One goes to sleep happily,

one wakes up happily, one sees no evil dreams, one is dear to men, one is dear to non-men, the Gods protect one, neither fire nor poison not weapons can harm one, one's mind easily concentrated, the colour of one's face is radiant, one dies unconfused, and one attains the Brahma–world even if one penetrates to nothing higher.

When the hearts deliverance of loving compassion is made use of, developed, made much of used as one's vehicle, used as one's foundation, established, consolidated and properly managed these eleven advantages can be expected.

Praising the development of loving-compassion which holds these eleven advantages, a Bhikkhu ought to show compassion to all creatures whether by means of specific (practice) or generally he should be a friend to the friendly, even friend to the unfriendly, and a friend to the indifferent. Thus to all without distinction whether by some special practice or general principles, he should develop loving compassion, he should develop compassion (with others' sorrow), gladness with others' happiness and equanimity and thus should work be done by means of the four divine abidings. By doing so he will reach the world of Brahma even though he does not gain path and fruit. Wise men of old, by cultivating loving compassion for seven years, have dwelt in Brahma's world for seven aeons of involution and evolution.

In the past, in a former aeon, the Bodhisatta was born in a Brahman's family. When he grew up, he forsook sensuality and embraced the holy life and attained to the four divine abidings. His name was Aroka and he became a teacher and lived in the Himālaya region with a large body of followers. Admonishing his band of sages, he said, one who has gone forth must develop loving kindness, compassion (with others' sorrow), gladness with others' happiness and he should develop equanimity : for this thought of loving compassion, he repeated these verses.

The heart that boundless pity feels for all things that have birth in heaven above, in realms below, and on this middle earth, full of pity infinite, of infinite charity. In Such a heart nought narrow or confined can ever be.

Thus did the Bodhisatta discourse to his pupils on the practice of loving-compassion and its blessings. And without a moment's interruption to his concentration (at the death of his body) he was born into Brahma's world and for seven aeons of involution he did not return to the world.

Buddha's possession of clear knowledge shows the greatness of wisdom, and his possession of conduct the greatness of compassion. It was through wisdom that he reached the kingdom of Dhamma and he fully understood other's suffering and that he bore it. It was through compassion that he undertook to counteract it. It was through understanding that he was brought face to face with Nibbāna and through compassion he attained it. It was through wisdom that he himself crossed over and through compassion that he brought others across. It was ~~through~~ wisdom that perfected that enlightened one's task.

It was through compassion that he faced the round of rebirths as a Bodhisatta, and through wisdom that he took ~~on~~ delight in it. By means of compassion he practised non-cruelty to others and he protected others to protect himself. That he did not torment others was largely due to his compassion. So of the four types of persons beginning with the one who practices his own welfare, He perfected the fourth and best type. Likewise it was through compassion that he became the world's helper, he ~~had humanity (as a Bodhisatta),~~ helped all beings as a father. In fact Buddha's compassion was devoid of sentimental affection or sorrow. The following event may be pointed out in this connection.

A certain Bhikkhu was once sick with dysantry and he lay fouled in his own urine and excrement. As Buddha was going the round of the lodgings with his disciple Ānanda as his attendant came to that Bhikkhu's dwelling. When he saw him lying where he was, he went up to him and said : "What is your sickness, Bhikkhu?" It is dysantry, Blessed one" "But Bhikkhu, have you no attendant?" "No Blessed One", "Why other Bhikkhus do not look after you, Bhikkhu" "I am no to the Bhikkhus, Lord; that is why they do not

look after me." Ānanda brought some water. They poured out the water and washed the Bhikkhu, raised him up and put him on the bed.

With this as the occasion and this as the reason Buddha summoned the Bhikkhus and asked them : "Bhikkhus, is there a Bhikkhu sick in a certain dwelling?" "there is Blessed One". "What is that Bhikkhu's illness?" "He has dysantry, Lord" "Had he anyone to look after one who is sick. If he has a preceptor his preceptor should as long as he lives look after him until his recovery. His teacher, if he has one should do likewise. Or his pupil or one who has the same preceptor or one who has the teacher. If he has none of these, the community should look after him. Not to do so is an offence of wrong doing, for compassion must be voluntary and eternal.

When a sick man has five qualities, he is hard to look after : he does what is unsuitable, he does not know the measure of what is suitable, he does not take medicine, he does not disclose his illness to his sickness who seeks his welfare, or tell him that it is better when it is so, or worse when it is so, he is of a type unable to endure arisen bodily feelings that are painful, harsh, racking, piercing, disagreeable, unwelcome and menacing to live. When a sick man has the five opposite qualities he is easy to look after.

The following Dhamma talk is also very important it show the importance and role of compassion in Buddhism.

A certain youth who lived at Sāvatthi heard that teacher preach the Dhamma, yielded his heart to the Sanona, went forth to homelessness, and after full admission to the Sangha became known as the Ther Tissa. As time on, an eruption broke out on his body. At first appeared postules no bigger than mustard seeds but as the disease progressed they assumed successively the size of kidney, beans, chick-peas, jujube stones, emblyio myrobalans and then beael fruit. Finally they burst open and his whole body became covered with open sores. In this way he came to be called Thera Pūtigatta (rotten-bodies) Tissa. After a time his bones began to disintegrate and no one was willing to take care of him. His under and upper robes which were stained with dried blood,

looked like fibrous pancakes. His fellow residents, unable to care for him, cast him out, and he lay down on the ground without a protector.

Now the Buddhas never fail to survey the world twice a day. At dawn they survey the world looking from the fragant cell and taking cognizance of all that is without. Now at this time the Thera Pūtigatta Tissa appeared within the net of Buddha's knowledge. Buddha took compassion on him and new that Bhikkhu Tissa was ripe for Arhantship, thought to himself "That Bhikkhu has been abandoned by his associates; at the present time He has no other refuge than me." Accordingly he went to the hall where fire was kept. He washed the boiler, placed it on the brazier, waited in the fire room for the water to boil, and when he know it was hot, went and took hold of the end of the bed where Bhikkhu was lying. He caused a measure to be brought and sprinkled hot water, and lay it in the sunshine to dry. Then he went, and taking his stand near Tissa, moistened his body with hot water and rubbed and bathed him and thereafter changed his robes. With his heart full of compassion for Its took his stand at his pillow and said to him "Bhikkhu consciousness will depart from you, your body will become useless." At the conclusion of his teaching Thera Pūtigatta Tissa attained Arahantship and passed to final Nibbāna. Buddha himself performed the funeral rites over the body and taking the relics, caused a shrine to be erected. Thus it has been declared that the dedication of his life for the sake of mankind (and other beings) reveals the perfection of giving and loving-compassion (metaparamī). In fact the three worlds – of Brahma, the Aswas and men are consumed by the sufferings of disease and old age, they are devoured by the fire of death and deprived of all guidance. The life of a human being is like a flash of lightning in the sky. Or as a torrent rushed down a mountain so life flows on with irresistible rapidity. Beings in the abodes of man and gods are on the way to three evils (birth; old age and death) by the fact of their existence and because of craving and unknowing. Every creature, the fairest, the most beloved, disappears for ever like a leaf or fruit fallen into a stream, it is whirled away and lost for ever to our eyes. So practice of loving compassion in the heart must be developed to overcome these sufferings.

The transient pleasures, the robbers of our happiness and our wealth and which float empty like illusions through the world, infatuate men's minds even when they are only hoped for, still more when they take up their abode in the heart. The victims of pleasure do not attain to happiness even in the heaven of the gods, still less in the world of mortals; he who craves is never satisfied with pleasures. The Purāṇas also mention that when it had rained a golden shower from the heavens, and when he had conquered the continents and the four oceans and even had obtained half of Indra's throne, kind Māndhatā was still unsatisfied with objects of the world. ~~When they hear of the miseries of those who are intent on, devoted of wordly pursuits, such as agriculture and the rest and the self control of think who are careless of pleasure it well useful self-controlled to fling it away.~~ The very conditions which mark pleasure also bring in turn pain. Heavy garments and fragrant aloe-wood are pleasant in the cold but an annoyance in the heat; ~~and~~ the moon-beam and sandal woods are pleasant in the heat, a pain in the cold, since the well known pairs of opposites, such as gain and loss and the rest, are connected insperably with everything in this world; therefore no man is invariably happy on the earth, nor invariably wretched. Buddha taking into consideration the category of men for which there are no necessarily entailed results, and being aware of those evil and false views which had arisen among the Brahmins and laymen of Magadha aware of the entreaty of Great Brahma, aware of his own vow ~~made aeons and incalculable age~~ conceived a great compassion for the people. Buddha ultimately addressed great Brahma with a verse:

> Opened wide are the doors of deathlessness
> Compassion, love and compassionate love
> Those who hear let them show forth their faith
> For Dhamma is sublime with love and compassion

Dhammas of love and compassion leads to passionlessness, not to passion; They lead to bondlessness, not to bondage ; they lead to non-accumulation, not to accumulation; They lead to wanting little, not to wanting much; They lead to contentment, not to

discontentment; They lead to solitude, not to sociability; They lead to making an effort not to laziness; They lead to ease in maintenance, not to difficulty in maintenance.

Through the stories of Devadatta, the prince and Nalagiri the elephant the power and excellence of compassion and kindness have been fully exhibited. The philosophical conception of compassionate love has also been analysed. Venerable Yasoja at the beginning of the rains addressed the Bhikkhus in the following way, "your reverences, we have been dismissed by the Lord Buddha for our own good and profit, out of compassion for us, because he felt compassion for us. Come now, your reverences, let us dwell in such a way that Lord Buddha may be well pleased with our way of dwelling. And finally it is Lord Buddha himself who thus addressed his followers, "O, Bhikkhus, the secure, safe path leading to joy has been opened by me, the treacherous path blocked off, the decay disturbed the lure let loose. Bhikkhus, whatever may be done out of compassion by a teacher seeking the welfare of his disciples, that has been done by me out of compassion for you. So be compassionate and full of love.

- **Usha Satyavrat**

PROJECT ON

SOCIAL AND CULTUTURAL LINKAGE BETWEEN INDIA AND INDONESIA :

A CASE STUDY OF TRADITIONS IN BALI

The contacts between India and Indonesia go back to a hoary past. The Indonesian society, particularly in the islands of Java, Sumatra and Bali carries a deep imprint of Indian culture. The Indian classics like the Rāmāyaṇa and the Mahābhārata are fairly wellknown in them. There is a reference to the Rāmāyaṇa in a Javanese inscription of as early as 732 A.D. It is found in literary version in Indonesia in the form of the Kakavin which according to some is translation in Old Javanese in Cica 9th Cen. A.D. of the Prakrit Kavya Rāvaṇavaho and according to others of the Sanskrit work the Bhaṭṭikāvya. The Uttarakāṇḍa is given a separate treatment in the work Seratkanda in modern Javanese.

The Mahābhārata which is more wellknown in Indonesia than the Rāmāyaṇa is found in 9 or 10 Parvans with titles like Harivijaya, Arjunavivāha, Ambāśraya, Arjunapralabda, It is an example par excellence of the process of acculturation. A few of the typical examples need reproduction here. Draupadī in Indian Mahābhārata is married to five Pāṇḍava brothers while in the Javanese Mahābhārata she is married only to Yudhiṣṭhira. Śikhaṇḍī called Srīkhaṇḍī in Java is not a eunuch as in Indian Mahābhārata but a female warrior.

The Mahābhārata has inspired many new stories and scenarios, e.g. the scenario of Wahyu Makutharāma. It tells us as to how Arjuna got a revelation from Bagawan Kesawasidi in the form of leadership teachings called Aṣṭabrata or how Bīma searches for and finds the teachings of THe Perfection of Life after meeting Dewaruci. The new stories based on the old Mahābhāratan characters are called Carangan ^and/ are a continuing process in the literary tradition of Indonesia.

The Rāmāyaṇa and the Mahābhārata are found not only in Indonesian literature but also in Wayang (puppets), relief carvings on temples, wall paintings, Batik cloth, kris (sword) and philosophy.

Interestingly, the Mahābhārata is so owned by the people there that some of its events are believed to have taken place there (in Indonesia) like the drawing of water from the earth by Arjuna by shooting an arrow to quench the thirst of Bhīṣma on the bed of arrows as evidenced by a pond in the Selamat mountain which represents the place from where had shot forth the stream of water.

There is a large corpus of Sanskritic words in Indonesia which form a sizable percentage of its present-day vocabulary. Words like ābharana (Sanskrit ābharaṇa; the aspirate loses its aspiration in Indonesian) for decoration, gaja for elephant, put(e)ra, put(e)ri for son and daughter, āsrama for hostel, wanitā for woman, soudara (Sanskrit (sodara) for brother, sibling, dwi-varna for two clours (the Indonesian red and white flag) are a part of the speech of the common present-day Indonesians.

The most telling example of the closeness of the cultural ties between India and Indonesia is furnished by no less a word than Bārat (Bhārat) itself which in Indonesian means north; Bharat being to the north of Indonesia , the word has come to mean north ! If one has to convey the idea of Jakarta North, one would just say Jakarta Bārat !

Of all the islands of Indonesia Hinduism is preserved in Bali with 95% of its population following it. It maintains its age-old Hindu traditions in worship, rituals, festivals, visit to holy places and recitations from scriptures with such variations as have come to be introduced into them with the passage of time. It is a study worth undertaking to grasp these traditions and link them to those in India. The linkage could be useful for better relations between India and Indonesia diplomatically.

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(II). The people in Bali want to know something about the Hindu scriptures. Lectures/discourses by learned men could be useful in this respect.

(III). Sanskrit teaching could be introduced for the common people in the form of evening classes.

(IV). A good library of Sanskrit books could be built with accent on Hindu scriptures.

(V). Bali has a rich collection of Sanskrit manuscripts or of works of Sanskrit translated into Balinese. A descriptive Catalogue of them is an urgent necessity.

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Every Balinese village has temples which in overwhelming cases follow a particular pattern, the Kahyangan Tiga, the three sanctuaries which are the Pura Puseh, the Pura Desa or Bale Agung and the Pura Dalem. Pura means a temple. In Pura Puseh which is invariably located near the rice fields it is god Visnu who is worshipped. In Pura Bale Agung it is Brahma who is worshipped. In Pura Dalem which is always located near a cremation ground worship is offered to Siva, Durga, the ancestors and the bhutas or the spirits. In addition to the Kahyangan Tiga many villages also have a Pura Segara to watch the evil that might come from the sea and the Pura Bukit higher up in the mountains to perform the rituals for the smooth working of irrigation. There are people who are specially attached to the Kahyangan Tiga to make offerings to gods on non-festival days and to keep the temples clean. They are called Pemangkus. In addition to them there is a special group of villagers called Desa Adat or Pamaksan who are charged with the duty of ensuring the observance of the rules of the Adat.

Every Balinese household has a small place to serve as a temple for the worship of Surya, the Trimurti, the Pitrs (the ancestors) and the Grhadevata, Penunggun Karang (the presiding deity of the house). Sometimes a few families have a joint temple called the Pura Panti. In line with the above, a colony called Banjar has a temple which serves for its inhabitants as the meeting place or the place for holding congregations . In the cities and towns every market has a temple, called Pura Malanting, where puja is offered to Sreemata or Lakshmi or Dewi Sree. The temple culture is so entrenched in the psyche of the people of Bali that every rice field there has a temple called Pura Subak where also worship is offered to Sreemata.

TRADITIONS IN BALI

It is in this temple that rites related to farming are performed on different occasions like sowing and harvesting. The priests are called Pedanda and Pemangku. The Pemagkus are priests in temple and officiate in ceremonies while Pedandas officiate in ceremonies and guide the public in every day life. Of two the people accord higher status to Pedandas.

The puja is called upacara and is offered with sadan, a preparation of rice, flowers, a coconut mix and other sundry things. The preparation differs with different rites. Apart from the household, family, the locality and the regional temples, there are bigger shrines which attract people from far and wide. They are Sad Kahyangan, Pura Betur, Pura Besakih, Pura Gowalawah, Pura Batukaru, Pura Lempuyang and Pura Uluwatu. These temples are located in different regions of Bali. They are sometimes nine to eleven levels and have several parts like Pura Besakih which have seven parts. Apart from the above shrines there are sanctuaries which though not so big are more important from the historical and aesthetic point of view. They are Pura Tanahlot which is right in the midst of the sea and Pura Gunungkawi which has two enclosures, one on one side of the river and the other side of it. In the enclosure on one side there is a cave which has an altar (Vedi) for performing the fire sacrifice with an aperture in the roof for the exit of smoke. It is approachable by a flight of hundreds of steps. On the other side there are three high rise temples carved out of the hard stone on the bank of the river. Apart from Gunungkawi there is another type of temple called Tampaksiring which has natural spring with sparkling tasty water which the people take as sacred and wherein they take bath with offer of flowers and incense sticks.

The puja in the temples is a very complex affair and is carried on sometimes for hours together to the accompaniment of various rites and ceremonies in the course of which the Pedanda or the Pemangku uses different mudras and is distinguished by a special dress and head-gear.

There are all sorts of rituals, those connected with music and dance, the worship of the deities, the ancestors and the spirits, the festivals like the Shivaratri, the Sarasvatipujana, the Napi (the typical local festival), the Galungan and Kunugkan, the farming, the irrigation, the fertility, the birth of child and its growth, the protection of trees, plants and herbs and the upkeep of animals. The cremation ceremonies in Bali are very very elaborate and cost exhorbitantly. That is the reason they are now coming to be performed collectively. As per the present situation the dead bodies are buried